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ABSTRACT

Based on the realization that the arts humanize the teaching process, motivate learning in all areas of the curriculum, and answer the need for creative expression, the Oklahoma plan was instituted in 1976 to provide a comprehensive arts program for the public schools. Its approaches include in-depth instruction by arts specialists, integration of art into all areas of the basic curriculum, and special arts education for handicapped and gifted students. Section one of this report, "The Arts Are Us," presents reports from demonstration schools. These reports provide an overview of projects in the schools, from painting wall murals to a description of a typical day of an arts coordinator. Section two, "What Makes It Work," offers suggestions for program planning, staff development, and teacher education. Options for structuring the arts within the context of general education, suggestions for pooling resources, and methods of evaluating an arts program are given. Section three, "Meeting Special Needs," describes a summer arts institute for the talented and a state plan for the handicapped. Section four, "The Arts in Education--A National Movement," provides strategies for educational change and suggestions for staff involvement in order to help schools become more responsive to their own needs and to available resources. Methods of planning, implementation, and evaluation as well as responsibilities of administrators and staff are outlined in the appendix. (KC)

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A New Wind Blowing

Arts in Education in Oklahoma Schools

SO-011386

Oklahoma State Department of Education
Leslie Fisher, Superintendent
1978

"Those of us in education in Oklahoma have an obligation to provide for the young people of our state the finest possible education. We believe that teachers and administrators designing these educational programs must consider the role the arts play in the development of our children. We must see that the pleasures of music and art and movement belong to all, not just a special few.

"The Arts in Education program is a priority in the goals of our department and brings to the young people of Oklahoma an opportunity for creative development that has been untended in the earlier years of education. We sense a readiness among schools and educators to broaden their offerings to meet the needs of the "total" child. We are happy as a department to respond to these needs through technical assistance, development of materials such as this book, and other services.

"I believe that music and art, drama and dance can be appreciated by all if they are included at an early age in our educational programs. Our intent then as educators must be to provide arts experiences for all students and to use these experiences as tools for learning in all curriculum areas. Together we can lead the way towards a higher level of appreciation, a higher level of cultural development and a better quality of life for all our young people."

Leslie Fisher
Superintendent
Oklahoma State Department
of Education

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A NEW WIND BLOWING:
Arts In Education In Oklahoma Schools

by Peggy Long

From the shortgrass country of southwestern Oklahoma to the green, wooded hills of the northeast; from the mountains of Kiamichi Country to the level prairies of the panhandle; there's a new wind blowing in our state — a new enthusiasm and regard for the spirited expressions of those, young and old, who experience the arts. And that new wave is building nowhere faster than in the responsiveness of the teachers and administrators who provide the educational experience for our Oklahoma students.

In the face of shifting enrollments, budgetary limitations and the "back to the basics" movement in our schools, more and more educators are exploring the role that the arts play in the total education of their students. From an intuitive need, educators are articulating concerns about the "left-brained child," about the aesthetically underdeveloped children with whom they are in contact. There is a real concern about the development of the "affective" or feeling domain of the child. In ever-increasing ways, the arts are identified as providing experiences for creative thinking, problem solving, interdisciplinary relationships and improvements of self-concept.

Classroom teachers are opening their classes to artists of all disciplines as they provide learning experiences for their students while increasing their own skill development in an art form. Arts teachers are looking for alternative methods of involving all students, not only the talented or highly motivated, in the creative process of music, art or theatre, while providing opportunities for outstanding students to produce the highest level of quality arts products and performances. Principals are providing environments of flexibility and support while encouraging teachers to use the arts to motivate learning in all curriculum areas. Superintendents and school board members are responding to the questions of parents and the community as they inquire of the provisions made for arts education in their schools.

From where is this new wind blowing? From the realization that the arts have the potential to enhance the school environment, to humanize the teaching process, and to motivate learning in all the curriculum areas while at the same time answering the yearning of the spirit for creative expression. . . from the realization that children should have the opportunity to experience an educating of all their capabilities, their feelings and creative potentials as well as their intellectual and physical ones . . . from the realization that as adults we search for ways to satisfy the creative urges we have to make something our own, to bring order out of chaos, to "do" something well and to strive until we satisfy ourselves and have pride in our artistic achievements . . . from the realization that the arts are "basic" to living, to fulfillment, to understanding ourselves and our impulses and those of others, past and present.

It was in answer to these needs that the State Department of Education (SDE) began planning and development of the Arts in Education Program in Oklahoma. The question was first asked

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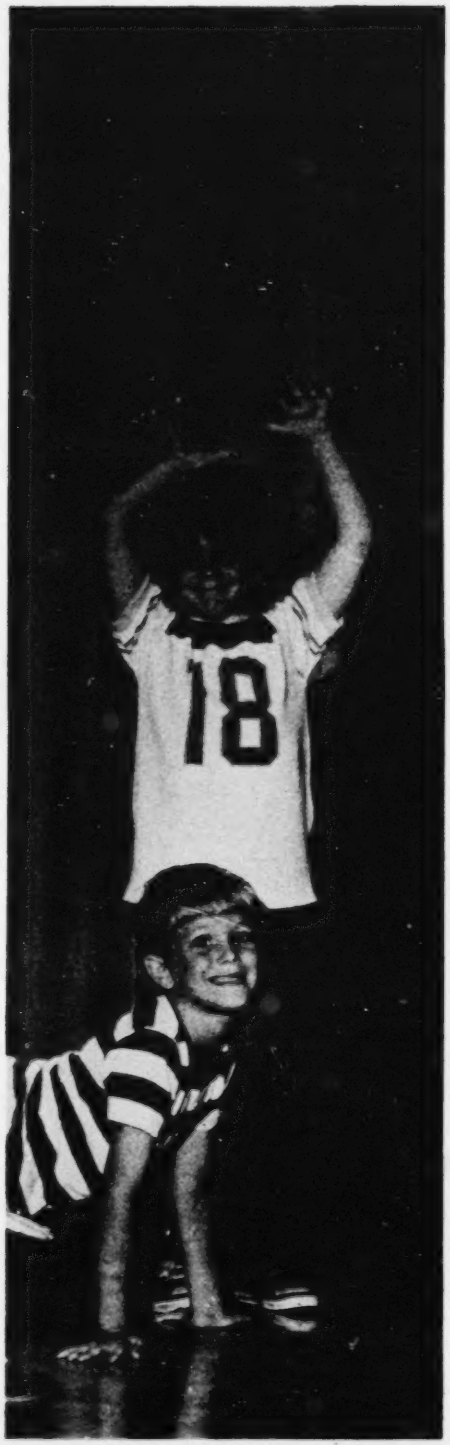


in 1975, "How can the arts become a part of the basic education of every child in our state?" The SDE arts staff began exploring the potentials of the program for Oklahoma youngsters at about the same time interest was growing in arts in education at the national level. The JDR 3rd Fund, a private foundation in New York City with a long history of work in the arts in education, provided valuable consultative assistance in the planning and early implementation stages of the program, and has continued its support and assistance. Through the financial and technical assistance of the Fund, the Ad Hoc Coalition of States for Arts in Education was formed to enable representatives from nine state educational agencies to come together regularly to share program strategies. Oklahoma is one of the original nine states.

To assess needs of the children, educators and community patrons statewide, the Superintendent's Arts in Education Conference under the sponsorship of the State Department of Education and the Oklahoma Alliance for Arts Education (AAE), in cooperation with the Oklahoma Arts and Humanities Council (OAHC), was held in May of 1975. A gathering of teachers, administrators, practicing and performing artists, community arts representatives and parents met to look at the status of the arts programs in our schools, the role the community played in those programs and to explore what potential arts could have in the educational life of every Oklahoma student.

As a result of several days of demonstration teaching, presentations and small group discussion and exchange, data was collected which formed the base of the Oklahoma Plan for Arts in Education*, accepted by the State Board of Education in January, 1976, as an official program of the Oklahoma State Department of Education. The Advisory Committee for Arts in Education, composed of representatives from thirty arts and education organizations and agencies, had its first meeting in January, 1976, to determine the steps to be taken in implementation of the Oklahoma Plan.

The Plan described the potential the arts have in education and the underlying concept of the program, i.e., that all children, kindergarten through twelfth grade, should have experiences and skills development training in all art forms including music, visual arts, drama, dance, filmmaking, photography, creative writing, etc. Recognizing that children differ in their aesthetic, intellectual and physical development, the Plan offered varied ways the arts could be presented to meet the needs of the differences in children. These components indicate some of the varied forms the arts take in a comprehensive program:

1. *Arts Education* is instruction by specialists in specific arts disciplines, such as music, visual arts, drama and dance, as usually found in traditional programs. Arts education meets student needs in providing in-depth instruction when:
   - elementary students are given regular instruction in the specific art form;
   - interested or highly motivated students commit themselves to the study of painting, sculpture or modern dance;
   - all students have an opportunity to elect arts courses which provide sequential learning skills;
   - performing arts classes provide students with a balance of individual, small and large group performance opportunities;

*Available from the Arts in Education Program, State Department of Education.

- consideration is given to the inclusion of arts classes beyond the traditional arts curriculum, such as courses in filmmaking, modern dance, jewelry, creative drama, piano and guitar.

2. *Arts in Basic Education* is the broadening of traditional experiences to reach all students by integrating the arts into the curriculum, K-12. These arts experiences serve as basic tools for the aesthetic and perceptual development of all children in the schools when:
   - an elementary teacher uses music and dramatization in a social students unit to teach a social or cultural concept;
   - students explore science or mathematical concepts through creative movement;
   - the environment is studied through a photography unit;
   - students in American History classes learn the crafts of Colonial America, such as candlemaking and weaving, as various disciplines cooperate to make our cultural heritage more meaningful.
3. *Specialized Arts Education* is the provision of classes or activities for students with special educational needs as well as those one-time experiences designed for entire student bodies for enrichment purposes. Specialized Arts Education meets the needs of all students when:
   - special ongoing arts classes are offered for the physically impaired, mentally retarded or otherwise handicapped students or when their handicapping conditions are accommodated through specially designed experiences in regular arts classes;
   - short-term project activities, such as the all-school drama or musical, the arts and crafts showing, instrumental and vocal music concerts and contests provide opportunities for those talented or trained students wishing to spend adequate amounts of production time needed to produce quality;
   - assembly programs provide aesthetic enrichment and opportunities for all students to develop artistic discrimination of performances and good audience behavior;
   - courses are designed to bring gifted and talented students in contact with those persons and places in the community which will stimulate their artistic development.

A comprehensive arts program in a school is composed of a balance among the total experiences of the above areas. That balance cannot be prescribed, but must be developed by individual schools for the students they serve, using the talents and resources of the existing staff and community. Any of the arts activities provided by the public schools can be classified as one of the three functions of a comprehensive arts program. It is the responsibility of the school to assess current programs and to expand the experiences provided in the arts to build a truly comprehensive program.*

Visible in all three components and necessary to their implementation is the carefully planned and effective use of community arts resources: those individual artists,

*Oklahoma Plan for Arts in Education, page 5.

organizations, agencies and groups found in all communities of Oklahoma, however small or isolated.

No school district could provide on a regular basis all the arts activities and experiences that make up a comprehensive arts in education program; therefore, the careful use of statewide arts resources provided by the Oklahoma Arts and Humanities Council or local arts resources can greatly enhance and assist learning in classrooms at all levels from kindergarten through high school. An artist of professional caliber who understands and relates to young people can be a catalyst for unlocking imagination and creative potential in both students and teachers. A magic moment of wonder and enrichment occurs when a professional educator, working side-by-side with a professional artist, helps students make connections between otherwise isolated concepts in the curriculum. Then creative thinking powers are stimulated and real learning can occur.

In a program based on these concepts, the arts specialists in the school (generally the art, music or speech/drama teachers) begin to take on new importance in the life of the school. The specialist may begin to act as an "arts resource" to other teachers, to plan cooperative units with classroom teachers, to provide stimulus to other curriculum areas while exposing more students to the arts. When more students engage in more arts experience and their hidden talents are stimulated, then the desire for more involvement in the arts courses and activities offered by the school is a reality. Traditional programs are strengthened and expanded to include more opportunities for more students.

Soon after the development of the Oklahoma Plan, the SDE arts in education program staff was ready to identify some schools which would begin preparation for planning arts in education programs. The procedure for identification of these schools was announced in April, 1976, and forms to assess readiness and commitment to arts in education were sent to those schools requesting them.

Four elementary schools and one junior high school in five districts were identified to begin training for the program. A one-week Arts Communication Training workshop was held in June, 1976, and programs began in September. In the spring of 1977 four more elementary schools in three districts were added to the arts in education networking system and a one-week evaluation and planning workshop was held in June, 1977, with the program expanded to the new schools that September.

Because the school structure differs radically from elementary to secondary schools, it was felt the program would also differ. Therefore, seven middle schools were invited to participate in the week-long evaluation and planning workshop held in June, 1978. Selected schools have joined together in the AIE Network for Middle Schools which began in October, 1978. Strategies developed by these schools will be shared with other secondary schools desiring to begin the program.

In April, 1978, several demonstration schools began to share strategies and procedures for planning with other elementary schools in their districts. Staff from those elementary schools were also invited to participate in several sessions of the summer workshop, and will continue to plan programs aided by staff members from schools in their districts. The value as trainers of those teachers, administrators and artist/coordinators who have discovered on a daily basis the role of the arts in their schools is recognized and will be shared.

It is the objective of this document to provide some information about the arts in education program found in the school

demonstration centers in our state, to answer some questions commonly asked about the program and to stimulate many more questions. To accomplish this task, persons presently involved in an arts in education program at a school level have written of their experiences, as well as persons at the national level who have been instrumental in pioneering the arts in education concept. Several persons from state agencies with whom the SDE cooperates are also represented in the writings. We are hopeful that this approach from three perspectives will provide you with the beginnings of a program direction and strategies for implementation.

We wish to be an impetus to encourage you to look at the arts programs in your school, to determine the adequacy of these programs in reaching all students with a variety of experiences and to lay the foundation for the intentional planning of a comprehensive program involving all persons in a school community: all the students, all the teachers, the arts specialists, the special education teachers, the administrators, the parents' group, the custodian and the secretaries. We hope to stimulate you to look at the physical environment of your school, the place where you and your students spend eight hours a day, five days a week for 36 weeks of the year. How could it more clearly reflect the attitudes and spirits of the people within its walls? And finally, we will end this book with some steps to assist you in beginning an arts in education program — one uniquely designed by you and your colleagues for your school situation, reflecting the needs of you and your students.

Open your school doors and let the stimulating winds of arts in education blow through, refreshing your school. There are many now involved in the arts in education who are ready to assist and support your efforts. Collaborative efforts form the basis of the program. So reach out to other concerned educators and community persons and begin with "what if . . . . . ."

THE
ARTS
ARE
US

A Report from
Demonstration Schools

EDMOND: RUSSELL DOUGHERTY ELEMENTARY SCHOOL

A Change In Environment: Past And Present Merge In Today's Teaching

by Cynthia Mounts

The weathered red and sand-colored stone with which Edmond's Russell Dougherty Grade School was built attests to the age of the building — it was 30 years old this year. But the color and variety of innovative projects inside represent a new approach to learning.

It is one of the nine demonstration schools in the State Department of Education program to integrate the arts into the curriculum, and the students, faculty and principal have all been caught up in the excitement of making their visions come true in the classrooms, on the walls and in the community as students spread the word about their school.

Donna Oberstein, the school's first artist in residence with the Oklahoma Arts and Humanities Council program, explains what she found when she came. "It was my first teaching experience and it was also the teachers' first time to take part in creative movement along with the students. I saw them open up and become a little more like children themselves — they were ready to explore, to find their own ways of expression and to use these as a means to teach their subjects."

The three major objectives of the program include providing students with creative experiences and encouraging self-expression, using creativity as a teaching tool, and allowing the students to understand the arts and to appreciate them fully. As various artists came to teach and the faculty grew increasingly comfortable with the concepts, they all became excited about the possibilities of making Russell Dougherty a really unique place where students and faculty could relate and enjoy one another at the same time that learning took place.

The faculty met every Tuesday morning to plan the new projects and directions they wanted for the school. A core group of nine teachers, including Joan Wernersbach, the school's principal, Arts coordinator Diane Jones and other interested teachers, generated ideas that culminated in their first decision: that the school must look different physically and visually represent some of the concepts of the new program.

They decided that since one goal was to boost the self-image of each student, they should make them a part of the art added to the walls of the school. Using an opaque projector, they traced the silhouettes of students in various grades. These were transferred to the walls and Beth Wells coordinated the efforts of the 3rd through 5th grade students, teachers and parents who came to paint. Even the custodian, June Brumley, worked on the painting, and the teachers came back on snow days to help finish and see the final result more quickly.

Everyone was so pleased with the outcome that more art was planned. When the Russell Dougherty mural in the entrance hall was begun, the teachers brought the past vividly to life for the students by inviting Hazel Tuttle and Margaret Bennett, Russell's sisters, to come and speak about their brother. He had been the first pilot from Edmond to be shot down in World War II, and the school was named in his honor. Everyone wanted the kids to know who the school had been named for and why, and

Cynthia Mounts is the associate editor of the "Oklahoma Teacher," a publication of the Oklahoma Education Association. The above article is a reprint from the June, 1978 issue of "Oklahoma Teacher."

his sisters brought old photographs and shared their memories of him with the students, who learned what he was like as a child and what it might have been like to be his friend.

Central State University students, inspired to join in by Professor Dean Hyde, came to help paint, and gradually the boldly graphic labels "East Door," "West Door," etc., took shape, as did the spectrum of the color wheel painted by the students on their lockers. Pairs of opposite-pointing arrows on additional lockers were painted in the two colors that mix to form the color in the middle that is a blend of both. These arrows also demonstrate the "cool" and "hot" color groups. Special education students participated in the project by painting the mural on the wall opposite the office.

"The kids live with these concepts every day by seeing them in the halls. They learn directions, color theory and their own importance from the school itself as an environment," Diane explains.

What about the "nuts and bolts" of learning? Do they get lost in all this color and freedom of expression? Joan, who has also taught elementary school, puts it this way: "The aim of the program is to deal with affective education as well as cognitive. Usually when people refer to 'the basics' they mean the cognitive domain of facts and figures, but that's only half of it. We also have emotions and creativity, and needs in regard to both of these, that are often ignored in most schools. Through using the arts as a teaching tool and giving students historical tie-ins with who they are and where they've come from, we're equipping them to be whole people and critical thinkers. That will take them anywhere they want to go in the future. They won't just know the facts — they'll also be able to think creatively and solve problems."

To further the idea of knowing where they have come from, students are exposed to a group of senior citizens in the community whose members come out and speak to the classes. Viola Thompson, in her 80's, came and brought her curling iron, laceup shoes and other possessions that fascinated the kids. As she told them what each was for and described the times in which they were used, the kids began to get a picture of the world that had remained clear and sharp in her mind. Some of the excitement of living in different times is there when they talk about her visit, and there is a great respect in the way they tell the story.

This approach to history through personal contact pervades Russell Dougherty Elementary and is shared by the entire school every morning in "Early Fun and Facts." Everybody gathers to share songs, problems, announcements, ideas and "facts" that each brings to the event. Teachers take part too — after their experience with arts training, they feel free to sing as well as to teach.

Russell Dougherty was once a junior high school that everyone in Edmond attended in the process of growing up. The students today bring their parents back to see the new shape it has taken. They are proud of their school. They bring friends, cousins from out of town, and one child brought her grandmother to see her school and understand what learning was like in a place of color, movement and music — the kind of future she is heir to and may shape in similar fashion. She proudly told her grandmother, "See — there I am on the wall!"

The program at Russell Dougherty goes beyond arts and the curriculum, and seems to have touched on those nearly forgotten traits of humanness that link us all together in the educational endeavor and in the history of the world. It's a new package, but an old concept whose time has come again.

"One of the conflicts that I find in education is how to resolve the obvious need to conform in an institutional setting with the equally important need to help develop individuality and creativity. The arts can provide us with answers. Through the arts we can encourage initiative, creativity, individuality. There's no question that learning is much more effective if it's accompanied by emotion or feeling or involvement — it stays with you much longer and it's much easier.

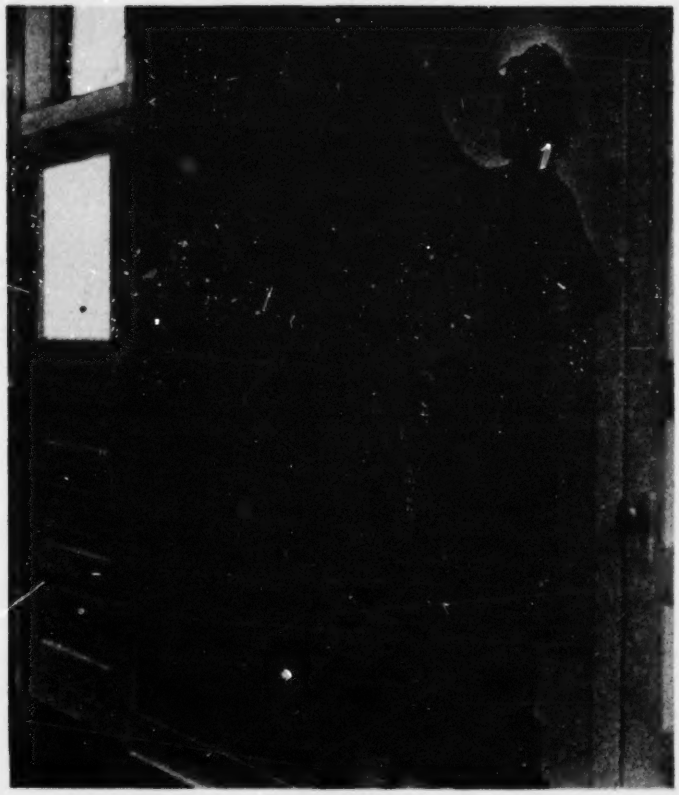
"One problem that hasn't been as difficult as we had anticipated is finding the planning time for the regular staff. They've just taken that time, though it is not easy to come by during the school day. It has been somewhat difficult to provide the in-service training which is necessary for regular teachers. Teachers jealously guard their school day; there's always too much to do. They sometimes feel inadequate. Classroom teachers feel somehow they're supposed to be all things to all people, and in many ways they are. And generally speaking they feel they're not highly skilled in the arts, and this threatens them. Therefore they're a little bit reluctant for a while. Once you get them involved, though, they really go on from there. In fact once you get started, all you have to do as an administrator is to get out of the way of the teachers.

"We are making an inventory of the arts resources which we have — the people, the places, the things. Of course, in any community — any community — you have a lot more than you think. We have had a lot of cooperation from the college and the university in our community — they help us a great deal. They have much more expertise than we have; and they're very, very willing to give of their help.

"It has also been very helpful to us to be a part of a network of demonstration schools and to share experiences with the other demonstration schools. We are hoping to spread our arts program in our demo school to our other elementary schools, and eventually to our middle schools and throughout the rest of the system.

"Now as to money . . . . we have made a small financial commitment. It wasn't really difficult to get that. I'm convinced you can always get money if the school board and the administration can be shown what you are trying to do."

George Rowley,
Superintendent
Edmond Public Schools



"I believe in the importance of art for all children — I believe it in personal theory but I also believe it by seeing it every day in school. First of all, in theory, of course, you know we've heard a lot about the affective domain of children; that we have neglected it, or rather that we've put a lot of emphasis on cognitive, on intellectual learning. What about this other part of people? What about man and his development, his emotions, his values, his creative part? This is an area I want my school to address, and I think the arts can help us do that. You know, our school feels different because of the arts program. It is different."

Joan Wernersbach, Principal
Russell Dougherty Elementary School

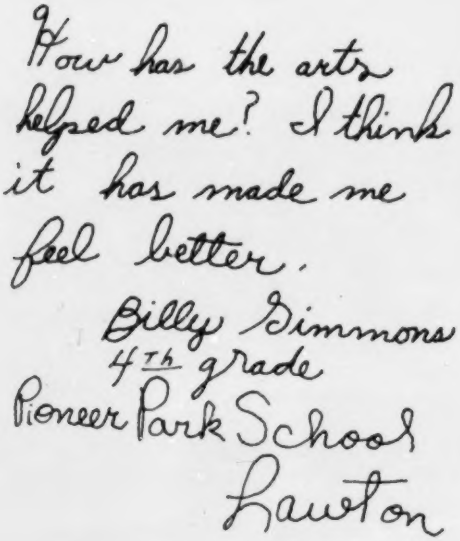
I learned you can learn and have fun at one time. You meet new people and learn new things. Art is also part of history and I love arts and love to do it.

Diane, 4th grade
Pioneer Park School
Lawton

OKLAHOMA CITY: MONROE ELEMENTARY SCHOOL

Developing Self-Concept

by Lois Austin



A big payoff from the investment of time, energy and money into an arts in education program is the return it brings to children's positive feelings of self-worth.

When we display a picture a child has painted or drawn so that others can share it, we are saying something to this child. When we read a child's story or poem and set it up for others to read, we are saying something to this child. When we enjoy children's puppet shows or dramatizations we are saying something. What we are saying is this: "You are important to us." "You are a worthwhile person." "We appreciate you and your interests." "We care!"

Our initial thrust of arts in education at Monroe School came about as we were planning and discussing ways to improve self-concepts of the children. This was one of our priority goals in the school — to make each child feel good about himself. As we were discussing the things we remembered about school when we were students, the things that gave us pleasurable memories, we seemed to sort of slant towards the arts.

We recalled: ". . . . a play I was in when I was a kid;" ". . . . when I got to be the hostess in my room;" ". . . . painting at the big easel in front of the class;" ". . . . building a model of a post office and sending our valentines through it." We began, then, to look at the arts as one vehicle to improve the self-concepts of our children.

Our first commitment to an arts in general education program was as a cooperating school with the Aesthetic Education Learning Center at Oklahoma City University, part of a national group of centers established by the CEMREL Laboratory in St. Louis. Because of our pilot role with the center, we received a great deal of help from the arts staff at the Central Administrative Office in the school district and from the Center Staff at OCU. We also had the advantage of piloting the CEMREL Aesthetic Education materials. This experience with arts led naturally to an interest in participating in the state plan. So our school applied for and received demonstration status under the state plan.

We have a planning team composed of those teachers who showed an interest and willingness to take the lead and help to develop the plan for arts in education in our building. The team has functioned well and has involved every teacher in our small staff in one job or many jobs, to help in organizing our program. Teachers' individual talents were identified and used during the year. One of our teachers has an arts interest, and we have relied heavily upon her for our strength, organization and vitality. One teacher plays a guitar; one plays the piano. Two teachers coordinated an Arts Bulletin Board in the hall. One organized the Opening Doors activities. One teacher compiled a school arts scrapbook. Two teachers developed and printed an arts newsletter that was sent out to the other cooperating schools. We did try to keep each of the schools in our network informed of some of the things we were doing. We really have all learned from each other — from the teachers in our own build-

Lois Austin is Principal, Monroe Elementary School, Oklahoma City Public Schools.

ing and from the sharing of ideas between buildings.

Fortunately, we have access to Oklahoma City's best cultural resources through the Opening Doors Program, our district's program which encourages use of the community as an educational tool. We made trips to the ballet, theater, symphony and Art Center, and used the resources of creative dramatics classes at Oklahoma City University. These visits inspire creative writing, role playing, and visual arts as we build on each experience.

Resource artists add a touch of professionalism in their various fields that motivate and heighten interest. They give us enthusiasm that sets the stage for additional activities. The only disadvantage that we see to using resource artists is the fact that they do cost money, and money is not always available. So you cannot rely entirely upon them, but they certainly do add to the program.

Materials, such as the CEMREL Aesthetic Education packages and others, provide concrete experiences for the teachers who feel they have no arts background and may be needing a way to get started. After working with materials and gaining confidence, each teacher begins to add their own touches of creativity in the approach to arts in education. Materials are not *the* program, but can be very beneficial in filling a definite need.

The one most frustrating aspect is the age-old dilemma of not having enough hours in the day or enough days in the year to do all the things you would like to do in order to get it all pulled together. But every year we try to build on what we learned the year before.

The school community was informed of arts activities through a monthly bulletin that we sent home. Students performed at PTA meetings, which increased the parents' awareness of the things that we were doing. Parents served as chaperones for the trips that we took throughout the year. Parents served as resource people to a limited extent with china painting, tumbling and macrame. A father wrote an original musical that was performed by the students at Christmas. We hope to enlarge this facet of the program — get more parent involvement. We had ballet, tumbling, vocal music, solos, duets and group singing, piano, tap dancing, folk dancing, pantomine, skits, and even a bit of comedy that was incorporated into the program.

After implementing an arts in education program we feel that the students have more pride in their school; more confidence in themselves; more initiative to do things for the school. They will form a little committee on their own and tidy up an area, or decorate a particular corner of the building. This is done strictly on their own initiative and we feel this is good. The building looks different. We feel that an arts building should have a different atmosphere. And we feel that we see this in our school. Visitors comment on the appearance of the building. We as a staff are more aware of opportunities to involve the children in planning and doing.

It really is a positive outcome of the program — this feeling of atmosphere that we have tried to create. The children express themselves in many ways and learn to look for beauty around them, and in turn see that they can add beauty to their own surroundings. They can and have made a difference in their own environment. Each child feels good about himself; he can excel in some way, and we think the arts helped us to achieve this. This in itself is "enough to justify the program."

"As an artist I go into schools to introduce movement as an art form. We encourage movement as a teaching form, to develop body language and self-expression. Also, and I think most importantly, to develop self-confidence."

Lisa Roll, Dancer
Artist-in-Residence
Oklahoma Arts & Humanities Council

"Arts in education in our building provides experiences for students that they wouldn't have had otherwise. They are, most importantly, given the opportunity for self-expression."

Ron Jarvis, Principal
Western Hills School
Lawton, Oklahoma

PUTNAM CITY: WILEY POST ELEMENTARY SCHOOL

The Arts: Integral To The Curriculum

by James Burnett

Arts education is helping Wiley Post Elementary School realize its objective of helping each child become a secure, self-reliant, avid learner who recognizes the significance of his own life and his ability to contribute to the lives of others.

Our arts focus is to help children understand that the arts, like all subject matter, are an integrated part of life, reflective of the society from which they spring, and a natural avenue for self-expression and creativity.

Through the use of artist teachers on our faculty, artists-in-residence working with students and teachers, and class area teachers utilizing arts techniques to help children grasp academic concepts, we are helping students to develop all their communication skills, and in the process demonstrating that there is a natural relationship and interaction between the arts and the rest of life.

Our students and faculty have found that they can move and use their bodies to express their thoughts and use their hands and minds to express their feelings through the blending of color, line and emotion. They have discovered that the merging of rhythm, sound, line and intensity we call music is not foreign to them and is a meaningful way of enhancing life. We all learned that these arts are a part of our daily existence and that they have value in expanding the quality of that existence.

The arts are particularly effective at Wiley Post in developing within children that complicated, complex and elusive notion we call self-concept. By fostering a multitude of avenues where children can express or otherwise assess their thoughts, feelings and life skills, the arts are effective in helping children build self-confidence, and as a result help make school exciting.

Much has been said and written during the recent few years about returning to the "basics" in education. Most people who are concerned about that idea have not realized that good elementary schools have never left the teaching of basic skills. That is the primary focus of elementary education. The problem elementary educators face is that the "basics" are not enough. Our children, from 30% to 50% of them, will, when they graduate from high school and college, be working at occupations which do not presently exist. Providing sufficient basic skills for currently non-existent occupations is not possible if schools confine themselves to the limited context of reading, language arts, math, science and social studies which presently passes for curriculum. We must provide those and every other alternative available to develop in our children independent resource skills, to give them an integrated curriculum that is exciting and life-related enough to help them want to learn, and provide them as many methods and techniques as possible for helping them to be in touch with themselves. This accomplishment will better equip them to deal with the complexities of that future occupation or goal.

At Wiley Post we have discovered that the arts, when properly integrated in the curriculum, are uniquely equipped to help children in the manner mentioned above. The arts make all

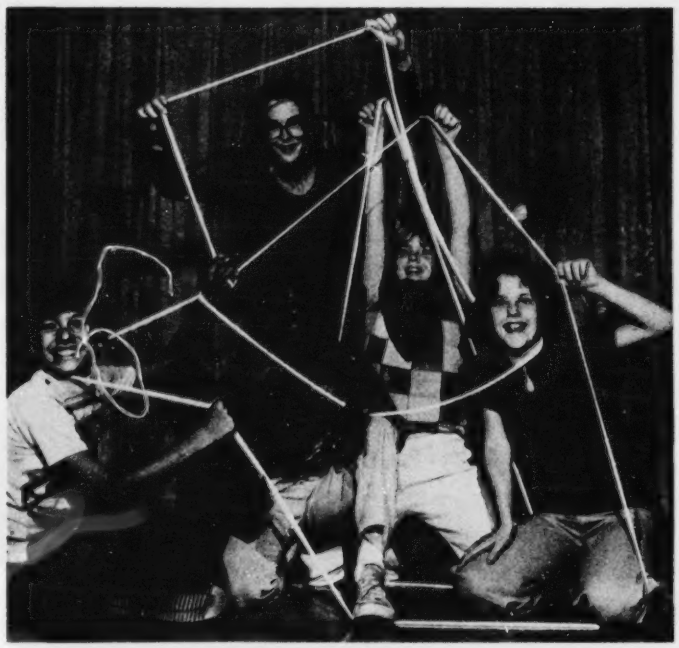
James R. Burnett is Principal, Wiley Post Elementary, an open concept school, Putnam City Public Schools.

learning exciting and fun and that is important. The Plowden report in the 1960's, relating to its study of the British Infant School, made a point that applies: "Children learn to integrate the real world with their fantasy world through *play*. Children do not differentiate between play and *work*. To them it is all a matter of learning to live."

In elementary school if children learn basic skills, resource skills, and develop a strong, self-confident, personal identity, as well as a love for learning, they will contribute to the world of which they are a part. If you would like to know what is important to children, read what one of our students related as she departed our school to enter junior high.

Dear Mr. Burnett,
I have been going to Wiley Post for three years. This year is my last. My first day I felt very scared and very much alone. But as the year went on, I became used to the big school. Wiley Post became very special to me. At Wiley Post I had opportunities and chances. I was a junior police, a tour guide, a teacher helper, and a member of the chorus, and I went to Chicago. When I leave Wiley Post with me I will take many memories. I learned a lot at Wiley Post and most important, I became aware of myself - and I realized that I was important. I hope that everyone who leaves Wiley Post will leave it as satisfied as me. Thank you Mr. Burnett.

Sincerely,
Becky Spears
6th grade
1977-1978



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A DAY IN THE LIFE OF AN ARTS COORDINATOR

The Arts Coordinator is a chameleon, assuming the flavor and appearance of his surroundings, moving with the heartbeat of schedule, organizing activities and persons so as to function harmoniously in achieving the objectives of the arts program.

As an Arts Coordinator at Wiley Post Elementary in Putnam City, I was provided freedom of creativity, flexibility of schedule, and a challenge in coordination. I have logged the events of any given day with comments.

7:30 AM: Arts in Education Planning Team Meeting

The AIE team included the arts specialists, administrators, classroom teachers, a counselor, and myself. The team met weekly and I acted as chairperson upon request of the team. All arts activities were discussed, scheduled, evaluated and documented.

8:00 AM: Sixth Grade Chorus

Substituted at the piano for the injured teacher.

8:50 AM: Early Beat

Simply participated in this all-school experience each morning.

9:15 AM: First Grade — Poetry

Guided first graders through a four-week poetry unit which excited their imaginations and mine! Using all the senses, we began with a corporate poem about Sam the Snake and finished the unit using nonsense syllables and words. Poetry construction was introduced.

10:00 AM: First Grade — Literature Appreciation

The Lower Team faculty (first and second grade) requested I lead a weekly Literature Appreciation unit to acquaint the children with the authors of award-winning children's books. Their choices ranged from Dr. Seuss to the Brothers Grimm. Biographical facts, writing careers, styles and illustrations were introduced through rhythm, movement, characterization and art.

11:00 AM: Art Room to Photograph Visiting Artist

By employing photos, scrapbooks, diaries, video tapes and daily logs of events, documentation of the program was accomplished. Because of my mobility, I photographed almost 90% of the activities. The actual assembling of the diary and scrapbook was done through the committee and the video was handled through the resource center.

Evaluation was shared by all the faculty. I simply administered and coordinated the paperwork, and saw that it was delivered to the State Department of Education.

11:30 AM: Lunch!!

12:30 PM: Third and Fourth Graders — Warm Fuzzies Rehearsal

A Warm Fuzzy is synonymous with a compliment; a Cold Prickly with an unkind word. In conjunction with the counselor's plans, a skit was presented to the entire Middle Team. The children not only learned the principle lessons, but gained some working knowledge of theater and acting during rehearsals.

1:30 PM: Picked up Photography Unit from the Oklahoma Art Center

This represented the liaison work of the Coordinator with the community: locating resources, reserving them, scheduling field trips, obtaining artists, doing public relations.

3:30 PM: Met with Special Team

This group involved Learning Disabilities teachers, arts specialists, counselor, therapists and other faculty members not on a lower, middle or upper team.

4:30 PM: Faculty Meeting

Occasionally, using my art form — theater — I directed a faculty in-service to provide alternative creative methods in presenting the basic curriculum. Whether it be writing the script for the Christmas music program or rehearsing for the Faculty Follies to raise monies for Arts in Education, the soul and spirit of the responsibility of the Arts Coordinator lies in the ability to guide thought, motivate individuals and groups, and to animate or stimulate to a creative effort those with whom you work.

Karen Kinnett
Artist/Coordinator
Wiley Post Elementary School

"The arts help us to look and really see, listen and truly hear, and to feel and understand. We teach reading so that students can be lifetime readers. We're teaching the arts so that they can be sensitive to that which is around them. What we're really talking about is lifetime learning for kids."

Charlotte Bibb-Harrison
Coordinator, K-4 Arts inEducation
Oklahoma City Public Schools

WHAT
MAKES
IT
WORK

Planning
Staff Development
Curriculum Development
Networking
Evaluation
Resources

The Planning Process For The Arts In Education

by Gene C. Wenner

In my capacity as planning consultant to the Oklahoma State Department of Education I have made some observations as to how effective programs are developed that might be of interest to you.

Early in the development of the Oklahoma program, it became apparent that if the Arts in Education program, involving as it does the entire school community, were to effect visible school change, it would have to draw on those educational practices proven effective in other school programs. Recognizing this fact, the SDE drew upon the findings of Dr. John Goodlad, Dean of the Graduate School of Education, University of California at Los Angeles.* His work with a network of schools is based on several assumptions: first, "The key unit of educational change is the individual school"; and second, that teachers and principals need to learn how to engage in dialogue with one another and to learn strategies for solving their problems collectively. His third assumption was that "change is a very lonely thing," and that ongoing peer group support is needed for those engaged in implementation of an innovative program. His assumptions gave the department a basis for defining the elements of the program to be supported by the SDE staff in relation to technical assistance given to schools and development of in-service training and networking activities.

As the Arts in Education program began to take form in demonstration schools, the steps in development were no different from those taken in the development of any good program in education.

Careful planning of the program with an involvement of those responsible for its implementation has long been recognized as a beginning step toward insuring success of a new program. In spite of the fact that all school programs are based on the same philosophy of arts experiences as part of the basic education of all students in the school, the Arts in Education program at each Oklahoma school differs from every other school in its focus and implementation procedures.

To facilitate this individual program development, each school has an Arts Planning Team. The team is representative of all grade levels and curriculum areas in the school. It includes the principal, arts specialists, and often a parent or other community representative. Although each planning team functions somewhat uniquely, they all have regular weekly meeting times, work from written agendas and keep records of business conducted. The planning team also takes the responsibility of soliciting input from the total staff for planning purposes and keeping them informed about school events and projects. Several teams use the "buddy system" where each member on a team has a co-worker from the faculty who shares responsibility for a particular part of the program.

Gene C. Wenner is Special Assistant for Arts in Education to the Commissioner of the U.S. Office of Education. He is a former Assistant Director, Arts in Education Program, the JDR 3rd Fund.

* An edited version of his paper, *Strategies of Educational Change*, appears on page 56 of this publication.

The involvement of the principal on the team is a key component of the program because he affects the entire school community, and can effectively establish an environment that is flexible and supportive. An administrator who encourages his/her teachers to attempt new ways of providing quality education for all boys and girls, who helps create an environment for growth and change, who supports teachers in their creative efforts, is invaluable as leader of the program.

Planning of the program, although an ongoing process, is even more valuable at the beginning stages of the program. Strong leadership, provided by either the principal or the person designated as chairperson of the planning team, is crucial in keeping interest stimulated and the program working in the school.

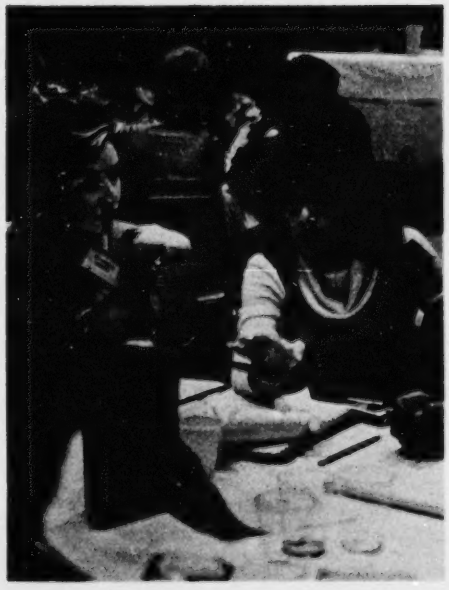
The same thing can be said about comprehensive planning at the local level. Involvement of administrators, school board members, principals, teachers, arts specialists, parents and the arts community is a very essential ingredient in the planning process. These people should be involved from the beginning of the planning process. Trying to "sell" a program after it's been developed by a few staff members is very difficult and most often very limited in its effectiveness.

Comprehensive planning also suggests that the Arts in Education program should be developed after looking carefully at programs that already exist. A comprehensive program should not supplant what's already going on, but should expand on it to make it stronger and broader.

The problem of the arts isn't with correlative activities in and of themselves, but in how they are planned and developed. By not being included in planning and consequent service roles, art teachers are often discouraged from being involved with such programs. If there are no arts specialists to rely on at all, the classroom teacher will attempt the use of arts; often, however, because of his or her limited experience and confidence in relation to presenting the arts, this too is very limited.

It is important to keep in mind that planning for a comprehensive program in arts in general education entails both dealing with the arts as disciplines which in themselves have instructional integrity, and in looking at ways in which the arts are related to the teaching and learning of the entire curriculum. If this is done properly the arts program will have several characteristics which indicate success:

1) All the arts will be represented in a broad program of arts instruction. Most schools have music and art courses, but a comprehensive program should include theater, creative dramatics, dance/movement, film and photography, environmental design, architecture, creative writing, and a whole range of arts areas that are not usually found in the school curriculum.
2) The arts will be integrated into the teaching of other subject areas. Social studies and language arts courses are perhaps the most obvious areas in which the arts can be utilized, but there are natural and easy connections in all areas of study, including mathematics and the sciences.
3) Community resources will be utilized effectively and will greatly enhance the existing program. Again, it is important that planning to use resources occurs *jointly* between the school and the artist or arts organization. Outside resources are of value to schools only when they are related to the instructional program.
4) The fourth characteristic has become more important recently — programs will be planned to meet the special needs



of special students. The handicapped, those with learning disabilities, and the gifted and talented, often have not been included in arts programs. Through cooperative planning with special education and learning disabilities teachers, some very effective programs can be developed for those students.

It is appropriate to close with a comment that is meant to be a caution sign for those of you about to embark on planning an arts in education program, and also a liferaft for those of you who often feel you are floundering in midstream.

Comprehensive planning takes time. It is a slow process, an evolving process, a long-range process. But it's amazing how many effective short-term solutions emerge.

"The state of Oklahoma has a reputation for action-oriented people who engender significant and worthwhile change.

"During my association with arts and education resources within Oklahoma, I have observed monumental changes in attitudes and programs. Communication and cooperation among arts and education agencies combined with commitments by community arts resource people have formed a solid base for Oklahoma's Arts in Education Program. The state of Oklahoma is unique. Nowhere have I seen the cooperation that exists between agencies and people at all levels of education and the arts. Oklahoma students can only benefit."

Forbes Rogers, Director
Alliance for Arts Education
Washington, D.C.

Staff Development: Continued Learning

by Judi Ford

Implementation of programs which demand new strategies and classroom methods call for a support system for those educators involved. This is especially true in Arts in Education programs because few teachers have received arts training as a part of their preparation for teaching. In-service training then becomes a responsibility of the school districts and the state education agency working with these schools. Workshops focusing on the more effective use of artists as resources in the classroom have provided needed experiences for teachers and artists. In-service training in the various art forms, in development of planning and evaluation skills, in new teaching methods using the arts as tools for learning, in development of better communication skills have all proved valuable experiences for the teachers in the demonstration schools.

The better a teacher can communicate the better teacher she becomes. The arts allow a teacher to communicate with children and with teachers. Teaching is so complex! It is a profession that demands continued learning, practice and self-evaluation.

Teachers are, by their very nature, learning individuals. They are willing to learn and enjoy learning, or they would not have chosen teaching as their profession. It is the administrator's responsibility to provide the environment to enhance this learning desire.

We do not ask teachers only to teach "2 + 2," but to educate children to relate to a total environment. The primary tool for this process is communication. Refined communication skills, not only with the children, but also with their own colleagues, are of the utmost importance.

In the past years our school has begun the school year with a communication workshop. This workshop is designed to help teachers examine themselves and how they can relate more effectively with the children as well as others. The better a teacher communicates the better teacher she becomes. Each teacher is asked to write behavioral objectives in four of the following areas:

Curriculum development
Individualizing instruction
Humanizing instruction
Incorporating inquiry
Improving learning activities
Teacher guidance functions
Communication with patrons
Learning district policy and practices
Discipline procedures
Personal improvement
Team and interteam communications
Evaluation and assessment

The objectives become goals and are evaluated throughout the year.

If teaching is the communication of ideas, attitudes and values, the more refined one's communication skills become the more articulate one's teaching becomes. The arts provide a

Judi Ford is the Principal of Eisenhower Elementary School, Norman.

"The role of the teacher becomes that of facilitator and learner as her enthusiasm and flexibility set the tone for the success of the program. The teacher benefits as much as the students since she learns to express her creativity by helping the students to develop their self-awareness and self-confidence."

Mary E. Byrd, Teacher
Seventh Grade Social Studies
Central Junior High School
Shawnee

"Participation type activities in in-service situations provide the best kind of staff interaction. Sometimes people need to get up and just do it rather than listen and take notes. The most positive outcome of the arts in education training was that the teachers and the students had a new confidence and willingness to try new experiences. The school spirit — the unity within our own school — also improved as a result."

Anne Ameringer, Teacher
Wiley Post Elementary School
Putnam City

vehicle to more refined and expanded communication. The arts allow a person to experience, make relationships and internalize concepts. Children can be told to indent paragraphs. If, however, they are allowed to become words and lie on a floor adjusting their positions to make the correct indentation, the concept becomes more real. Consequently many of our in-service sessions are designed to enhance the growth of a teacher's confidence in varying art forms.

In-service is important. Even more important is the model that the administrator provides. If we want teachers to convey ideas more vividly, then we also should strive toward this. I try to use myself as a model during faculty meetings. I use poetry and storytelling. I have also used a slide/tape production. By using myself as a model I can identify with the teacher who is trying very new ideas. It really puts me on the line, and is scarey but exciting.

Sharing between teachers in a school or between teachers in other schools doesn't just happen. It is a learned skill. Effective communication is a continued challenge. All teachers may not be aware of the value of arts and education. However, teachers do care very much about their children and about wanting them to learn. We must also learn to enjoy, to appreciate, to understand what the arts are and how to use them. Staff development is important. It gives teachers the security to dare to use the arts. As teachers see how the arts can enhance communication, they will seek ways to improve their arts skills.

TEACHER EDUCATION AND THE FINE ARTS

I am concerned with encouraging a greater emphasis on the Fine Arts in our schools. The enhancement of art experiences for prospective teachers is sometimes a problem in teacher education. The majority of Fine Arts instructors are concerned with developing the talent of their major students with the end result that the majority of elementary and secondary teachers frequently have only one course in the Fine Arts.

Of one thing I am sure: the Fine Arts are vital to teacher preparation. I share the view of those who speak of the "art of teaching," suggesting that the teacher's classroom behavior is partially a staged or "dramatic" event. Without doubt, much of what we call teaching is in the affective domain of behavior. The Fine Arts share to even a greater extent an emphasis on the affective aspects of life, and the overlap with teacher preparation is clear.

I am convinced most teachers would benefit from additional experiences in the Fine Arts. Many of us limit our instructional strategies to traditional and "safe" activities because we have not experienced or internalized forms of behavior and expression that interest and motivate others. Teachers with experience in drama, dance, music or other creative activities probably have more to offer children than those who have avoided such experiences.

Teachers using the arts find ways of involving children in activities and of presenting materials in other than verbal ways. They are able to demonstrate formally and informally that teaching and learning are much more than merely talking or writing about experiences. The Fine Arts, after all, offer an infinite range of ways to be creative in the art of teaching.

The major obstacle to providing arts experiences for teachers is not at the university level. It is imbedded in basic societal values. Changing these values will be difficult. But that is true of any curricular reform or social movement. Acknowledging that it is a long-range process, that no opportunity should be missed, and that it is moving against the cultural grain will discourage some persons. Others, however, are effective because they recognize the obstacles and sign on for the long voyage.

Any teacher preparation program can be infused with the Fine Arts if people are willing to work toward that end. The goals of such a program can only be achieved with a long-range sense of commitment.

One reason that education is an exciting profession is because of conflicting values and debates regarding what should be taught and what teachers ought to know. It is the struggle for the ascendancy of ideas that enhances both the excitement and the learning in our profession. In this case, my mind is clear regarding the need for a greater concentration on the Fine Arts in teacher education. More creative teachers will be the outcome.

Richard Wisniewski, Dean
College of Education
University of Oklahoma

Mary:

"I'm a new teacher; I've just completed my student teaching. Perhaps because I am inexpert, I find myself open to suggestions, to new ideas. Flexibility is essential to the arts in education program. It's so important to be able to adjust your schedule to utilize resources even if those resources are not available at a convenient time."

Jeff:

"I'm a teacher who has taught forever in Shawnee. And you see, if you teach forever you can get in a rut. The arts in education program is helping me out of that rut. The advantages are so overwhelming that you tend to forget the disadvantages in a new program. The good things are just so good!"

Joe Martin:

"As principal I am always aware of the impact of new programs in our school. What strikes me the most is the communicative power of the arts as a tool to the learning process. As a result of this program teacher relations with students became more understanding, and this brought about a reciprocal feeling of respect and care. We are attempting to purposely do what good teachers have always done, that is, to deal with a subject with feeling as well as with thought."

Central Junior High School
Shawnee

The Arts In The Curriculum

by Stanley S. Madeja

Integrating the arts into the general education curriculum requires that many educators, including those in the arts, change their thinking. For the most part, the arts have been set apart from the general or basic education programs in our schools. When the arts become more a part of the general education program, the responsibility for the program broadens. The arts teacher or the classroom teacher is now not the only person responsible for the arts curriculum; the whole school staff and the administrator become equal partners. Only after the decision is made that there must be a broader sharing of responsibility for arts curriculum can curriculum planners turn to designing the actual content and establishing the staffing patterns necessary for instruction. The organization of a curriculum in the arts has to proceed on two fronts: first, an area of study based on the arts should be visualized and designed; and then the arts curriculum should be integrated into the general education program of the school.

In looking at the arts in their broadest context, there are three general ways of approaching them as curriculum content: the historical foundations of the arts forms, such as the history of art, music, dance and drama; the study of the art experience and the artist as creator; and finally, the critical study of the art form itself, as exemplified in art, music, drama and dance criticism. Currently, most art programs are based on the arts experiences themselves. Simulating the artist's creation of the object or event gives the student the most immediate experience of the art form.

Children who receive a general education in the arts should have a sampling of all three approaches. They should begin to form a critical language, should have the opportunity to create within one or more of the art forms, and should become aware of the historical and cultural significance of the art forms as they exist and have existed. There is no lack of content for an arts curriculum that will deal with these three areas. The difficulty for planners lies in how to approach the separate arts disciplines and how to relate them without denying their individuality.

Traditionally, the arts have been treated as separate disciplines because they are different. Yet there can be interrelationships. Music is used in most dance performances. Dance, like theater, is usually performed within a defined space. Musical theater, opera and musical comedy are all combinations of theater, dance and music. Visual artists can use movement and sound; films use sound, language and images.

Many curricular programs have attempted to bring the arts together. Terms like related arts, allied arts, multiarts and interdisciplinary arts have been used to describe them. But it is difficult to make a convincing argument for amalgamating all the arts into a superdiscipline because of the unique characteristics of each of the art forms. Therefore, in designing a multiarts curriculum it is simpler, and more valid in a curricular context, to treat the arts as separate and unique entities that can at times come together in a natural synthesis.

Dealing with the broader concepts that relate to more than

Stanley S. Madeja is director of the Aesthetic Education Program and vice president, CEMREL, Inc., a National Education Laboratory in St. Louis, Missouri.

one art form simplifies the task of the curriculum developer. To illustrate this, let's examine the concept of the artist as creator. The choreographer, the composer, the visual artist, the playwright, the poet and the actor create art in different media. Each works with different arts elements. Conceptually, however, they are all involved in the process of solving a problem using the elements of their particular art form. The process resulting in the work of art is the same, although the product is different. At this level the arts have unity. Therefore, my first suggestion for designing an arts curriculum is to treat the art forms as individual disciplines that come together conceptually in an area of study called the arts or aesthetic education.

My second concern in organizing an arts curriculum is to relate the arts to the general education of the student. What can we do to broaden the base of the arts program so that it becomes central to the education of every student? How do we link the arts to the general education program?

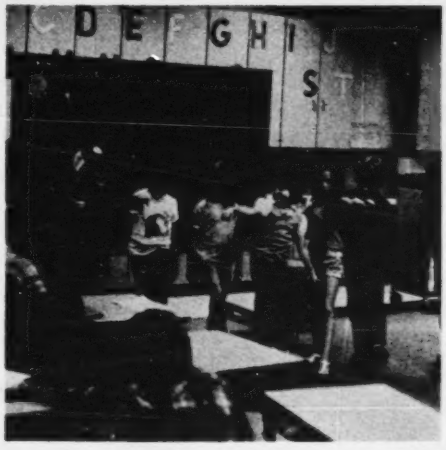
A broadly based arts program should be initiated in the elementary school; we should teach for a general "aesthetic education" rather than a very specialized program in one or more of the arts. The existing art, music, drama and theater programs can become the foundation for the broader approach. The content can be selected from the three general content areas of arts education — the historical, the creative/experiential, and the critical — to give the program breadth.

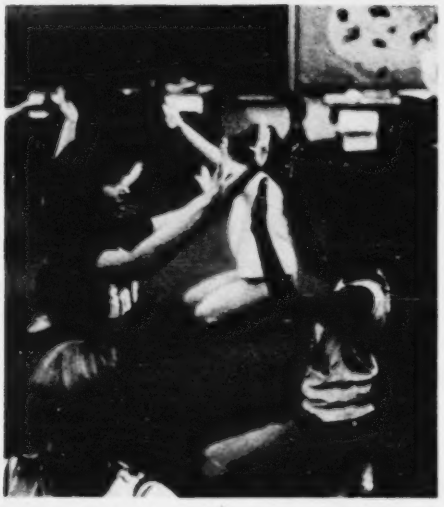
There are a number of areas, however, in which changes have to be made before the arts can be successfully integrated into the school's total education program. In the past, the arts curriculum has consistently lacked general applicability to other subjects in the schools. Most arts educators will say that many possible connectors or links exist between the arts and social studies, mathematics, science or physical education. Most arts programs, however, when looked at closely, are insular and self-protecting. They tend to be apart from general education.

The arts curriculum cannot develop independently of the general education curriculum of the school. What we teach in the arts, the content or subject matter, should be chosen on the basis of how well it relates to what is happening in other places in the curriculum. If the fifth grade is studying the community in the social studies program, then the art program can focus on the role of the arts in the communities. The curriculum can be designed to emphasize the connectors between the arts and other subject areas. The resources can be created by the schools themselves or by agencies working cooperatively with the schools.

The goals for most school art programs are related to outcomes that apply to the training of the professional artist, not the student who is trying to obtain a general education in the arts. Goals that are more applicable to professional schools continue to be applied to arts programs at the high school and even the elementary school levels. There is no doubt that there are and should be some overlapping or common goals, but the desired outcome should be applicable to all students at every level of instruction in the pre-college program.

Bearing all of these factors in mind, what are some general criteria for a good curriculum in the arts? First, there must be a concise and clear statement of the program, its goals and objectives, and how they relate not only to the arts but to the general education of the students. A general understanding of the goals should be shared by the school board, the superintendent, and the teaching staff. The implementation of the program must draw on a well-defined curriculum structure and a





wide range of resources in the school and community. The arts staff should have a variety of skills and a substantive background in one or more of the arts, while the nonarts specialists must be receptive to the inclusion of aesthetic content in their subject areas. Finally, the curriculum design, the methods of teacher training, the instructional units, the materials and the staffing pattern must all work together to provide activities for students that are substantively sound and enjoyable. The arts are no different from any other subject area in terms of what constitutes good educational programming.

There are four ways of structuring the arts within the context of general education. The first and most direct way is to treat the arts as an area of study, which means that a specific time slot is given to the arts on a daily basis. All the arts — music, art, dance, drama, film and literature — are brought together to provide an arts component for the general education curriculum. A similar organizational pattern is currently used for teaching social studies, the sciences and language arts. The area-of-study concept means that approximately one-sixth of a regular teaching day is devoted to arts education.

A second option for inserting the arts into the curriculum again uses them as an area of study. In this instance, however, aesthetic content is also defined within other subject areas. Units based on the aesthetics of language, of science, of mathematics, and so forth, are added to each designated subject.

The third method is to teach each arts discipline separately, while at the same time designing units within the other areas of study that also carry arts content. Each art unit is developed to reach a broad range of students, not just the talented few. Separate courses in art, dance, music, theater, literature and filmmaking are offered at all levels as part of a total general education program. In addition, interdisciplinary arts units labeled "aesthetic education" can be organized around concepts that are common to more than one art form and more than one subject area. This kind of curriculum design has the disadvantage of consuming more of the school day, and it does not lend itself to the current organizational pattern of most school curricula. It is, however, the most concentrated and the strongest discipline based approach.

A fourth option is to use the arts as the center of the total educational program, teaching all the other subjects in terms of the arts. With this option, units are designed on the arts and science; the arts and mathematics; the arts and language. The arts are not taught as separate disciplines but are the core of the educational program. This option requires that the entire staff be knowledgeable about the arts.

The use of any of these options can result in an acceptable program. For the purposes of this article I will use the second option as an example: the arts curriculum is developed under the umbrella concept of aesthetic education; it should be designed as an education of aesthetic sensibilities, applicable to all students. The arts themselves serve as the content for this area of study, and the organizational concepts range from broad concepts in formal aesthetics to specific concepts, while still dealing with aesthetics in general.

The goals for such a school curriculum can be stated as broad, general goals for arts education. The curriculum should be designed to demonstrate to the student that all phenomena in our environment have aesthetic qualities, and to heighten the student's capacity for recognizing, analyzing and experiencing these qualities and their contribution to the condition of our environment. The students should discover the similarities and

differences among the arts. Their responses to the aesthetic qualities in each of the arts should be enhanced, and they should learn to recognize the potential for aesthetic experiences in each. Students should participate in the creative and critical processes applicable to the arts and develop their own criteria for making aesthetic judgments. Finally, the arts curriculum should demonstrate the importance of the arts and aesthetic values to the individual and society and help the students to make aesthetic values relevant to their individual life-style.

Another set of goals should be developed for the nonarts disciplines. These goals should be based on the relationship of the arts to the nonarts disciplines. For example: in social studies, the goals are to make the students critical analysts of the aesthetic condition of our environment; to give them knowledge about the social significance of the arts in a variety of cultural and political contexts; and to enable them to make informed aesthetic judgements about problems that affect the general human condition when viewed from a social, political, humanistic or economic perspective.

The main organizational strategy at the elementary school level is to have the arts as a defined area of study. The arts (film, literature, dance, music, the visual arts and theater arts) should be included in the area of study as examples of aesthetic concepts. These concepts can open into discipline oriented programs at the junior and senior high levels. In addition, arts content areas can be identified within nonarts disciplines and developed through an interdisciplinary approach to the arts.

There is a debate among arts educators as to who should teach the arts subject matter in the school — the specialist who is trained in a particular art form, or the classroom teacher who has an overall knowledge of the subject matter but no specialization in the arts or aesthetics. The majority of the schools are not served by specialists, however, and in most cases the main responsibility for the arts program in schools lies with the classroom teacher. But there are other alternatives.

One desirable staffing pattern is to integrate a team of two or three specialists with backgrounds in one or more of the arts into the staff of the individual school. The team is responsible for teaching all the arts and for working with the classroom teacher on interdisciplinary approaches to the arts within the context of other disciplines. The school should have at least 600 students or more to make this a workable plan and still maintain an equitable student-teacher ratio.

A second pattern is to have the arts taught by a single specialist who is trained in an aesthetic education approach with a substantive base in more than one of the arts. Students are programmed to this specialist on a rotating schedule during the school year. This method is more practical for smaller schools.

As a third option, a multidisciplinary team on the district level acts as a resource team of arts teachers to assist the classroom teacher, who retains primary responsibility for instruction in the arts.

A fourth option leaves the total responsibility for the program with the classroom teacher, who has no assistance other than a curriculum guide and materials designed by an arts specialist or an outside agency. An arts supervisor operating at the district level assists in teacher training and curriculum development. Obviously, teacher effectiveness is increased by specific arts training, and that, in my opinion, should be the goal of every school staffing pattern. Nevertheless, each option is workable and successful, if adequate resources are made available to the teachers.

Although I have suggested a number of alternatives for the design and staffing of arts programs, I do not mean to imply that anything goes in designing an arts curriculum. Quality arts programs need a sound curricular structure that demonstrates through its activities with students that the arts have a body of knowledge to be taught, that they are exciting and engaging for all students, that they can be generalized across disciplines, and that they make the student, the school and the community a richer, more enjoyable and more aesthetically pleasing environment. It is not the responsibility of the arts teacher alone to make this happen; it is the responsibility of the administrator and the school system as well. I hope they will accept the challenge, and design and implement programs that teach for the "education of the aesthetic."

The above excerpt was reprinted by permission from the National Elementary Principal, Vol. 55, No. 3, Jan./Feb. 1976.

I wish music was more
than the universal language
I wish melodies of love songs
could be heard around the world
I wish there could be musical
symphonies in every town
I wish the lyrics of songs
could touch every boy and girl
Desmond Walls, Grade 12

Networking: A Mechanism For Effecting School Change

by Robert Lee Kidd III

The practice of individuals or institutions working together to plan, implement and evaluate common goals has been in existence for thousands of years. The participants in such gatherings (teams, alliances and coalitions) were certain of one thing — the achievement of mutual objectives would be greatly enhanced by a pooling of resources.

Oklahoma's Arts in Education program is the result of many kinds of such poolings or networking strategies. These have functioned not only at the state level, but at the local school and community and national levels as well. The JDR 3rd Fund of New York City, through its Arts in Education Program, developed and now coordinates two major Arts in Education networks that have a national scope — the League of Cities for Arts in Education and the Ad Hoc Coalition of States for Arts in Education. The Coalition is made up of state departments of education from Arizona, California, Indiana, Massachusetts, Michigan, New York, Oklahoma, Pennsylvania and Washington. Oklahoma's membership in the Coalition has resulted in its achieving a leadership role in the development and implementation of a comprehensive state plan for Arts in Education.

Networking at the state level in Oklahoma takes place in several ways, and in the future this number will undoubtedly increase. Although its activity frequency is much less now than when it was initially formulated, the Advisory Committee to the Oklahoma State Department of Education on Arts in Education consists of individuals who represent arts and educationally-oriented organizations throughout the state. Its first task was to formulate the Oklahoma Plan for Arts in Education. The Committee continues to serve in an advisory and monitoring capacity.

Other state level networking efforts in existence and which are facilitated by the Oklahoma State Department of Education (SDE) deal with selected constituencies in school districts. The identification of several schools by the SDE as demonstration centers for Arts in Education resulted in a variety of networking activities. These are continually evolving relationships but, at the present, include the principals of the schools, their arts planning teams (consisting of a principal, faculty representatives, arts specialist(s), and an artist/coordinator or arts coordinator), the artist/coordinators or arts coordinators, subject area teachers, grade level teachers, and school district administrations (principals, superintendents, curriculum consultants, directors of academic programs and members of boards of education). As Arts in Education programs continue to grow within a school district, the SDE selected demonstration center will take on the responsibility of facilitating a network within the district. In this way, the responsibility for maintaining networking procedures at the local level will become a local concern and insure that the focus of the SDE's responsibility will be to expand the program on a state-wide basis.

The benefits derived from a networking structure depend upon many factors, but the most important ingredient is the role

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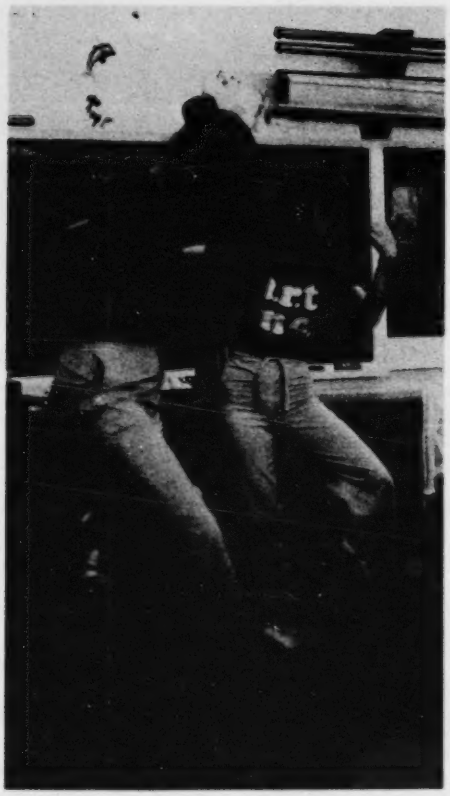
of the network "hub;" the person or organization chosen, or who volunteered, to coordinate the networking process. Without this service, the orientation and pace of accomplishment becomes hampered. The contributions of a hub (e.g., the JDR 3rd Fund, Oklahoma's SDE, a school demonstration center, etc.) include organizing the network; bringing network participants together and assisting their growth and development; designing the appropriate network setting for optimum use of time, talents and energies; serving as a source of materials and technical assistance; developing a program of public relations, dissemination and evaluation; and providing an unending source of inspiration.

In most instances, Arts in Education programs represent major changes in educational environments in schools. Purposeful intent toward effecting educational change is, all too often, suspected, ridiculed, and vigorously opposed, regardless of the justification. With that in mind, the following benefits of Arts in Education networking should offer hope and solace to those who want to make a difference:

Networking:

1) Provides a forum for establishing program guidelines and criteria.
2) Provides assistance through sharing of information and services and assists in alleviating the anxieties produced when initiating educational change.
3) Creates a need for modification and enrichment of teacher education programs and a need for the expertise of teaching professionals "who have been there" for teacher training and expansion of the program.
4) Provides in-service training in the areas of staff, curriculum and leadership development.
5) Provides opportunities for participants with diverse backgrounds and interests to pursue common goals.
6) Provides a support for the survival of school budget cutbacks and changes in administrative leadership.
7) Provides a means for effectively disseminating information and garnering support for sustaining and expanding the Arts in Education Program.
8) Creates an aura of prestige or sense of validation that is shared by network participants.



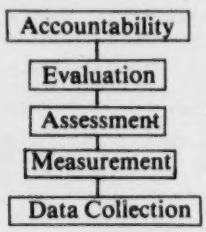
Evaluating Arts Programs

by Gladys Dronberger and Gerold Kowirtz

Please take note! The title of this section is not "Evaluating Arts" — it is "Evaluating Programs." There is a difference that requires us to ask why we do what we do. It is difficult to imagine having to justify arts, especially to those of us who love arts experiences. However, we have only to review art history to convince ourselves that arts have always found it necessary to fight for allocation of scarce resources. We must know what we expect to happen to children as a result of their arts experiences, and we must be able to show that result to those who have responsibilities for decision-making.

A Framework for Evaluation

Evaluating a program emphasizing arts in education follows a logical sequence, as shown . Each activity is related to and based upon its predecessor.



Phase I: Planning

First, the evaluator must start at the top of the hierarchy and answer a series of questions:

a) *Accountability.* Who needs to know? To whom is the program accountable? Who needs to make a decision? The answer may be the funding agency, the administrator, the project director or the teacher.

b) *Evaluation.* What kind of decision will be made? Will the program be funded? Will the focus of the program be changed? Will the program be improved? Is the program being carried out as planned?

c) *Assessment.* How will students change as a result of the program? What will be measured? What is expected to happen? What objectives should be written?

d) *Measurement.* How do we know how much is enough? What is the standard? Do we expect average performance? Do we expect change? Do we expect skills to be demonstrated?

e) *Data Collection.* When do we ask questions? How often? Who asks? Who watches? Who scores?

Thinking and working through the series of questions should result in an evaluation plan that leads to a useful report. Starting at the bottom without careful planning is a common mistake.

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An Evaluation Example

Is evaluation possible? Let's look at an example and consider how the evaluation hierarchy works in the real world.

The Planning Stage

In the fall of 1977-78 the arts team of the State agency was providing leadership through artist/coordinators for arts in education at nine school sites. It was becoming apparent that future support might hinge on an evaluation of the programs. Another motivating force was the commitment required of state leadership. The question that began to assume importance was: Is it all worthwhile? So the first decision was made. Arts in education programs must be evaluated to be accountable for the time and resource commitment they require at state, national and local levels.

At the second level of the hierarchy the problem was, what kind of decision is needed? State leadership would be making evaluation decisions — value judgements. At this early stage of program development the judgements would revolve around program revision and improvements. Better use of resources would be another focus. Although the information was thought to be valuable to the school sites, primary accountability and value judgements were at the state level.

Thus the third level of the hierarchy emerged as state leadership began to define the impact of arts in education. Changed attitudes and perhaps behavior were expected from students, teachers, administrators and arts resource people. Objectives were written to specify each of the expected changes. For example: "Students will have more positive attitudes towards artists and art forms." "Teachers and administrators will have more positive attitudes toward arts as an instructional technique." The third decision point resulted in a series of objectives focused on attitude change. There was consideration of other impacts, but the problems in data collection made attitude measurement seem most feasible. It seemed too early to expect improved academic achievement.

Then the problem became one of finding ways to measure the specified objectives. Attitude measurement presented all its usual problems. There were no standardized measures, but some initial work had been done by the Western States Arts Foundation (1517 Market, Denver, CO 80202). Items used in their evaluation project were adapted and instruments were developed to measure attitudes of students and staff toward artists and art forms. With no standards against which to judge responses, how could we know which score was high, which low? We hoped to find improved attitudes between pre- and post-testing which would be reflected in higher scores. We also thought there might be differences among school sites. The fourth decision point was met with instrument development and a proposed standard against which to measure scores.

The lowest level suggests the development of a plan to collect data. Artist/coordinators met early in the fall to learn about their responsibilities in the evaluation process. They were to see that data were collected about one resource artist each semester and

Tests are given and carefully filed because no one knows why or for whom the data were collected.

Phase II: Action

The second phase of evaluation begins at the bottom of the hierarchy. Several options should have been considered at each level. For example, data collection need not be a paper and pencil test. Observation is an effective technique. Self, peer or teacher ratings of products and performance are useful. Unobtrusive measures such as attendance, frequency of disciplinary incidents and reduction in vandalism could be excellent indicators of improved attitudes. A few well-planned interviews may give more information than many paper and pencil tests. At the second level, measurement, it has been customary to expect average performance. However, it may be better to set standards of performance; norms may be neither available nor appropriate. Pre- to post-change or comparison with a group not in an arts program may be the only way to measure improvement in the absence of norms.

The third level, assessment, is the key to evaluation. Well-written objectives showing who is to accomplish what and how it is to be measured are essential to successful evaluation. Almost every program with problems in evaluation can trace the difficulty to a lack of objectives or objectives too vague for measurement. Perhaps there are benefits and impacts that are felt and not seen, but in every program there are some that can be described. The important point is to remove the cage imposed by standardized testing and do some creative measurement and data collection.

Based upon objectives that are representative of the program and measurement related to the objectives, evaluations can be made. Even when objectives have been achieved, a value must be placed on its achievement. Was it achieved to the degree expected? Was the measurement adequate or must it be improved? Was the objective appropriate to achieve institutional or individual goals? Based on the number of objectives achieved, should there be new objectives? Does the program merit continued support?

The last step involves the presentation of a report to the responsible person. Knowing the kinds of decisions to be made will have an impact on the kind of report prepared and the emphasis placed on achieving objectives, improving certain parts of the program or whatever is the crucial information.

Let us consider a factor that will make the difference between a successful evaluation and much wasted effort. Before we evaluate we must know if the program is a reality. Are there some events or behaviors that can be considered arts in education?

Documentation

What happened in the school? It seems easy to write objectives that describe what we hope will happen to children, but not so easy to keep track of the events and day-to-day occurrences that demonstrate arts in education. How can we presume to evaluate the achievement of an objective that specifies "improved attitude toward arts" if we have no notion whether the children had arts experiences? How can the decision-maker decide to continue the program if no one records what happened — even if there is highly positive evaluation information? One evaluator was heard to remark facetiously, "I don't know what they're doing, but they're doing it good!" Decision-makers can't afford to proceed on that kind of information. Program operators must communicate to decision-

makers.

At first glance documentation of program activities seems to be a burden. It does take time, but it can be managed and can be a useful part of staff communication and even become part of the instructional process. The daily plan book, schedules, a scrap book, a diary or an activity resource file are all ways to document a program. Video tapes of instruction, resource artists, students or teachers can be methods of instruction as well as documentation. Anecdotal records are fun and useful. Slide tape shows, before and after snapshots — both are visual representations that not only lend support to formal evaluation but can be shared with neophytes in arts in education.

You will note that documentation is not a part of the evaluation hierarchy. It is a continuous process that takes on several forms and serves multiple functions. The accompanying example has been presented to illustrate how an evaluation must be planned using a series of decision points. The evaluation process can be improved by observing how the plan worked and making changes in data collection, measurement or assessment. However, even the most refined evaluation process is not worth the time and effort unless information is produced that can be used to improve the program and provide decision-makers with a sound basis for decision.

that data were also collected about arts in education. Pre-instruments were administered in the fall and post-instruments in the spring. All students were not asked to respond to all instruments. In half the schools fourth and sixth graders filled out resource artist forms; fifth and seventh graders filled out arts in education forms. In the other half of the schools the process was reversed, creating a balanced design. When the state agency was able, through JDR 3rd Fund assistance, to employ an administrative fellow, that person assumed responsibility for supervising data collection.

The Operational Stage

How did it work? What are the results? This year has just been completed and the data are being processed. We seem to have learned more about planning and operating an evaluation than actual evaluation information.

At the first level, data collection, we found that it is very difficult to ask people who are trying to understand and develop a new program to think about evaluation. Even more difficult is the task of a new artist/coordinator who is trying to understand a new role, organize a new program, and deal with a new process, evaluation. Data collection in our program was most organized when the principal assumed the responsibility. Artist/coordinators need direction and continued support through the complexities of evaluation.

At the second level, measurement, we learned that a few simple instruments would have been more effective. However, we did not know in 1977 which were the effective techniques and items. The standards against which to judge scores were not useful. We found few differences between pre- and post-testing nor among schools. There were some interesting differences on specific items and in the comments made by teachers. These will be used to improve instruments for next year's evaluation.

At the third level, assessment, we will be able to make some comments about attitude change based on responses to some items. Next year we hope to add some objectives concerning facets other than attitudes. We should also have better information about attitudes when we improve data collection and have more refined instruments.

At the fourth level, evaluation, the report will include some value statements about what characteristics the respondents thought made an effective artist resource person. Value judgements will also be made about the adequacy of the attitude change and about changes in the program suggested by the processed information. In short, a section of the report will focus on results — what does it all mean?

*At the highest level of the hierarchy, a list of recommendations will be prepared by the evaluator as suggestions for the best use of leadership resources. These will be designed to answer the questions posed in the early planning stages. Recommendations will also focus on information to be used at the national level. The report will be given to the demonstration schools for their use in making changes and improvements.**

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*"Arts in Education in Oklahoma: The 1978 Report" is available from the State Department of Education.

Resources:
The Artist And The Arts Organization

by Ben Di Salvo

> *"There exists for us to tap a will and an energy great enough to ensure that the next generation of Americans does not walk to school, and later on to work, blind and deaf to the incredible richness of their lives; to ensure not that every child becomes a Whitman or a Beverly Sills or a Van Cliburn, but that every child is taught to see as well as to count, to learn the value of objects as well as their price, to understand that the process whereby something is created may be as valuable as the product that comes from the creation. And, finally, to ensure that every child may master the secret that is at the heart of education, of art and of life itself: to be able to look at an idea that is new and unfamiliar and not be afraid."**

Any Oklahoma community, large or small, wealthy or poor, urban or rural, has many valuable educational resources in the form of human talents that remain undiscovered, unrecognized and therefore unused by school systems.

Community arts organizations offer marvelous learning opportunities for children in schools. An artist-in-residency in a school can awaken children and teachers to values and understandings that are acquired only by learning through the arts. Individuals and organizations in communities are willing and eager to provide services to schools. Without a doubt, resources are there, ready to be used.

Equally clear is the fact that these opportunities do not just happen. Strategies must be developed which will enable schools to utilize resources effectively.

The Oklahoma Arts and Humanities Council is a state agency that is vitally interested in the arts in education. The Council is eager to help clarify the "zones of uncertainty" which surface during cooperative planning by schools and communities. A primary goal of the Council is the opportunity for all children and adults to share in the arts, explore their own creative talents and to enjoy artistic excellence.

The Council was created by the Oklahoma Legislature in 1965 to encourage the cultural development of Oklahoma. In attempting to make the arts accessible to all the citizens of the state, the Council works cooperatively with over 500 non-profit community cultural organizations and thousands of individuals involved professionally or voluntarily in the arts in Oklahoma. Also, the Council provides financial and technical assistance to programs that would not be possible without public support. A significant portion of the programs supported are educational; that is, assistance is given to sponsors for direct services from artists or arts organizations and to schools across the state. Because of the Council's involvement in education and the arts across Oklahoma, some observations regarding resources and their effective use might be helpful for schools seeking ways of working with their communities in arts programming.

Ben Di Salvo is the Executive Director of the Oklahoma Arts & Humanities Council, formerly the Executive Director of the Quad Cities Arts Council in Illinois, and is a graduate of the University of Wisconsin, Center for Administration, Madison, Wisconsin.

**Michael Newton, President, Associated Councils of the Arts. "The Arts Community and their School Systems", Arts in Education Partners, New York: JDR 3rd Fund, 1977.*

THE ARTS ORGANIZATION IS A RESOURCE. . . Let's make an assumption. The museum, the theater and the concert hall are alternative teaching environments and valid places for education to occur. And they are.

Such resources, however, are simply that — resources **to** the curriculum. Resources can never be **the** art program, but certainly they can have curricular impact for schools. "Educators" exist in community arts organizations who support the goal of the schools for quality general education. It is simply a matter of bringing the school and community together. . . sometimes not a simple task, but worth the effort in terms of payoff for teachers and students.

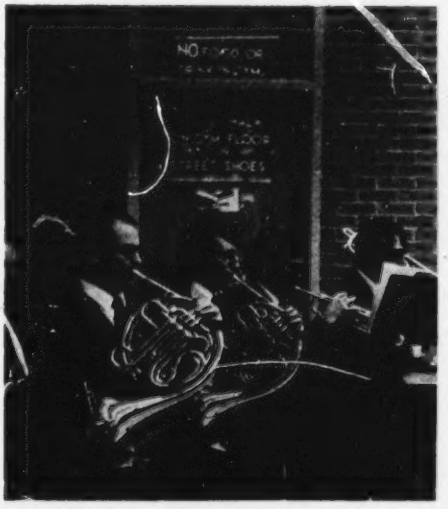
The most effective use of resources occurs when the school and the arts organization work jointly to plan a program that is within the capabilities of the arts organization and expands and enhances the school curriculum. This process of planning and evaluating programs requires a working "partnership" between the school and the arts organization. As in any effective partnership, respecting the professionalism, the capabilities and the limitations of both parties is important.

Some arts organizations are aware of the need to prepare students for their activities of the residency, and have materials to assist the teacher in doing so. For example, ***The Magnificent Music Machine,*** a booklet published by the Oklahoma Symphony Orchestra, is available to schools in which concerts are played on the orchestra's "run-outs" across Oklahoma. The booklet contains information about the orchestra and suggestions as to how to prepare students for the event, as well as suggestions to follow-up the visit.

Local arts councils are often very willing to help schools coordinate programs with community arts organizations. In Oklahoma there are two notable examples of councils closely involved with their school districts in providing learning experiences for children. The Arts Council of Oklahoma City, representing that city's cultural organizations, coordinates city-wide programs with the Oklahoma City Public Schools. In the Opening Doors Program, ten community arts agencies are viewed as "community classrooms." There is considerable planning between the Council and the school system, involving the school curriculum coordinators and the heads of educational departments of the community organizations. ***The Opening Doors Notebook,*** descriptive materials of each program, is available to each teacher participating in the Opening Doors Program.

The Community Resource Center is the educational arm of the Tulsa Arts and Humanities Council, and keeps an updated file of professional artists and humanists who offer their talents to schools and communities. The Center is the information bank for the arts in Tulsa and the surrounding area. It schedules the educational programs of Tulsa's major arts organizations including the Tulsa Philharmonic, Tulsa Ballet Theatre, Theatre Tulsa, Tulsa Opera, and American Theatre Company. Working closely with the public schools, the Center matches professional artists with teacher presentations to reinforce the arts curriculum in the classroom.

In summation, the planning and close communication between the school and the arts organization is the crucial strategy which insures effective programming. Scheduling, preparation of a class for the event and follow-up activities can be jointly determined with maximum benefit for teachers and students.



THE ARTIST IS A RESOURCE. . . During this past year, poets, dancers, actors, musicians and visual artists worked in 150 schools in 92 communities across Oklahoma as part of the Artist-in-Residence program of the Oklahoma Arts and Humanities Council. Grants from the National Endowment for the Arts, the U.S. Office of Education and the Oklahoma Legislature enable the Council to financially assist Oklahoma communities in their residency programming. In the schools, artists work cooperatively with teachers to demonstrate creative ways of working with children and to experiment with new ways of teaching curriculum. They also help bridge ethnic gaps, provide successful role models for minority children, and in general try to improve self-concept in all children. The artists are professionals in their field who divide their time between their work in schools and communities, and the development of their careers.

Often the residency of an artist can be a great resource to the classroom teacher and of assistance to the overall instructional program of the school, provided the proper planning and coordination with the regular curriculum has taken place with the school staff. For example, in a dance residency in one school the artist met with teachers to coordinate and integrate movement classes into the regular curriculum. One class in that school was studying volcanoes, and the teachers asked the dancers to help them in working with some concepts which the children were finding difficult. "We acted out a volcano," explained one dancer. "To make the experience more memorable, we talked about what happens when the volcano erupts. The ground raises and explodes. The speed at which the melted rock cools will produce different kinds of rock. So every child became a rock. We broke the students up into small groups. Each group made decisions as to how they would act it out." Often these exercises are very useful in teaching.

As Joan Wernersbach, Principal of Russell Dougherty Elementary School in Edmond, explains, "We continually have artists through our school from the Oklahoma Arts and Humanities Council. They really can help. For example, our second grade teacher and his class were working on the concept of telling time — trying to understand the hour and the half-hour. This is very difficult for second graders. We had a dancer-in-residence to work with that class in movement. Before the movement specialist began, the teacher gave a pre-test from which the results were very poor — hardly any children understood the concept of time. However, after working with the dancer for one week, the post-test showed that every single child — and please bear in mind that this is not an exceptional class — every single child passed that test and knew exactly where the hour hand was and the half-hour. Now that might sound like a very small accomplishment but if you knew how long it took a second grade teacher to teach a child to tell time, you would appreciate that."

In Oklahoma it's time. . . the resources are there, the communication networks are present. We need only to work together to tap them.

The Oklahoma Arts and Humanities Council is committed to helping Oklahoma schools nurture in students "the artist," that creative individual that exists in everyone. We all want a better education for our children. The arts can provide schools with tools for learning and for living.

Reflections On A Residency

"When I first went into the school I knew that I had to establish a rapport with the teachers immediately. Of all the things I did while I was there that was the singular most difficult task.

"In the beginning the teachers were a little reticent in approaching me and perhaps I had made myself unapproachable. Now there are a couple of ways of getting people together — planning sessions and workshops — but there are other ways too. I am a firm believer in eating lunch with each other. If you eat lunch together it's okay!

"Even then, I soon realized that the teachers weren't going to beat my door down to get me into their classrooms. So I started gently beating down their doors, and slowly and very carefully I worked with one teacher at a time to engrain myself into their system.

"Planning sessions were very helpful sometimes over a cup of coffee. Teachers would come, bring their lesson plans and texts and we would talk about what we could do together. I would make suggestions about the kind of things I thought I could do, they would make counter-suggestions, and together we came up with something useful to them and comfortable to me.

"One day I cornered a teacher and asked, 'Hey, what are you doing?' 'The History of England,' she replied. 'How's it going?', I asked. 'Not well,' was the response, 'there's not much interest in the History of England.' 'Well, I might be able to help. Would you like to talk about it?', I offered. 'Certainly,' she said.

"And the first thing you know we have all the desks moved back and the drawing paper out. Both the teacher and I saw something good happen. Stonehenge appeared in a student mural. Stonehenge did not appear in the textbook, however, and I mean to write to the publisher, because I think that is a great oversight. Anyway, Stonehenge appeared and with it a new saying started floating around; 'Do your research!' It became a byword with the students. 'Do your research,' they would say, and everyone would head for the reference books.

"At any rate one by one the teachers and I got together. Finally, it was comfortable enough that as I passed down the hall someone would call to me, 'Say, I'm doing a unit on fractions; come in, I have you signed up!' In fact, overscheduling soon became a problem.

"By the middle of my residency I was overbooked. There were a couple of times I would go into one class, get one teacher started, and then take off down the hall into another classroom, all the while making the mental shift of gears downward from sixth grade to third grade. Zip, I would go back to sixth grade, finish the work, and zip back to the third to finish there. Being in a school was a really crazy experience for me and I loved it."

Norman Arrington, Visual
Artist-in-Residence
Tecumseh Schools

YOU MAY BE YOUR OWN BEST RESOURCE

It is generally agreed upon that community arts resources can be invaluable aids to educators, but nobody answers the questions:

When a resource is identified, is it ready to use? . . . . or will it need refining to make it usable? (A trip to an art museum is one thing . . . . a trip to the same museum for which students have been prepared, follow-up activities planned, is another.) If the resource needs developing, who will do that? (A theater group can perform plays, but does the theater have an education person on staff or as volunteer?)

What happens when the resource is too expensive? What makes it so expensive? Is it the actual cost of the event or because it is not being shared by enough people?

WAYS TO REDUCE COST:

Make a package deal. *Contact a museum, theater, ballet, etc., and ask if there is a reduced rate for a large group. Museums, like other businesses, have their off-season. Don't think in terms of "field trip" time. Plan for any time of the year. Attend during the off-season. You make an offer to a cultural agency.*

TAKE A CHANCE:

Don't be embarrassed or hesitant *about approaching agencies. They want to know what serves you best. After all, these agencies are set up to make the arts available to people. Point out what you need. Education directors are accustomed to this; the good ones enjoy the challenge. Please be realistic. Don't ask a museum director to do what you know is impossible, and which you would not do yourself. You may find out that what is labeled the world's greatest resource is worth exactly nothing to you. Don't be afraid* **not** *to use it.*

PLANNING:

When an arts team made up of art specialists and general curriculum people sit down to plan a unit, or design something special, plan on the resource being of use to everyone. A trip to a science museum can be of great benefit to those interested in both science and arts. For example, OMNIPLEX in Oklahoma City offered a planetarium show which dealt with both legends and scientific information about various constellations and stars. Accompanying this planetarium show was a sizable exhibit of prints, paintings and drawings of space art. This offered something for the science teacher, language arts (stories and legends), social studies (myths reflecting cultural values), and the visual arts teacher.

YOU MAY BE IT:

What if you are a teacher in a school where the policy does not allow you to go anywhere or have anyone in your class . . . . and you are far from the nearest movie, theater, ballet company or museum? What do you do?

It is easier than you think. **Create your own historical museum** *. . . . pick an area in the classroom and have students bring something old from their families. They can draw it, write about it, measure it, tell a story about it, learn from it.*

Create your own art museum *. . . . with pictures from magazines . . . . something from nature to form a piece of sculpture (tumbleweed) — texture from tree trunks — watch for rainbows and sunsets — take a black cloth and look at snowflakes — look at designs on leaves or the backs of bugs.*

Find your own drama *. . . . pick out a group of children, watch how they "play house" — how they move — how they pretend. Watch the old men seated around the courthouse on benches — ladies shopping — etc.*

Create your own ballet *. . . . use walking, skipping, jumping, hopping — choreograph a favorite story to music you pick out. Watch the movement in nature. How do cats move differently than birds — cars moving — children on the playground — swaying Oklahoma Blackjacks — the principal!*

Make your own music . . . . listen to a playground concert — the voices — rhythms — what stands out — what is repeated — "rests," fortissimo.

GO FOR IT *. . . . if you can't find something, look for it where you would least expect it . . . . A young artist once confessed that she didn't know where she gained her interest in art. She spoke of her parents who were farmers, whose concern was to provide a crop from which a living could be made. She spoke of how they never took her to a play or an art museum, or a concert of any kind, or gave her lessons in the arts or provided books on arts. But she remembered how her parents pointed out rainbows, taught her to SEE the wheat growing . . . . the clouds changing shapes. As teachers there is something to be learned here.* **One need not be an artist to teach people to see, hear and touch a world that sings and dances great lessons for us all.**

Lynn Moroney, Director, Creative Education Program, Arts Council of Oklahoma City

2-1-77

Miss Role,

Before having these 3 classes with you I never realy thought much about movement. I thought this was going to be another one of those "Bummers" a school board thought up. Your ideas to do are really neat. My favorites were the looking glass and pretending to be blind. Thanks for coming!

Danny Knob
4TH Grade
Wiley Post School

MEETING
SPECIAL NEEDS

The Gifted
the
Handicapped

There's A Place . . . .

"AT QUARTZ MOUNTAIN THE STUDENTS ARE ON STAGE AND SO IS THEIR ART"

by Mary Frates

Mary Frates is Director of the Oklahoma Summer Arts Institute.

In shortgrass country near Lone Wolf, a small town in the great plains region of Western Oklahoma, there is a place that is unique and very special. Unique, because of its strange and beautiful environment; and special because something extraordinary happens there every summer . . . . the Oklahoma Summer Arts Institute, the state's new arts camp for talented high school students.

Patty and Bill Johnson are from Hobart, another small community near Quartz Mountain. Bill is a supporter of the Hobart Public Schools and both he and Patty are active in community theater. The Oklahoma Summer Arts Institute is a subject they enjoy talking about. "We, like most people around here, are always supportive of opportunities for our young people, so we were really pleased that talented kids from all over the state would be coming to Quartz to study art. However, we had some surprises . . . . The Institute was not your ordinary youth program or summer camp. We were there at the beginning — I think we rounded up every music stand in Hobart — and what happened to the students was unexpected. It was amazing to us to see them learn and perform some extremely difficult ballet variations. But the performance of the acting class during the weekend Festival really showed how far these young people had come. It was really unnerving to watch the *Spoon River Anthology* delivered so well by high school students. Of course, teachers like Marjorie Tallchief and Bud Beyer deserve major credit, but still the achievement belonged to the students. They far exceeded our expectations and, I suspect, theirs."

For two weeks every summer, the students are on stage and so is their art. Everywhere there is music, dancing, singing, and poetry being read. Students come to Quartz Mountain to study and because they like the mountains. The "mountains" are hills of giant granite boulders, austere and almost haunting in their beauty. These hills and Lake Altus-Lugert circle a lodge, cabins and a youth camp that is Quartz Mountain State Park, a part of the network of parks of the Oklahoma Department of Tourism and Recreation. There is a never-ending display of wildlife with the wind and a big sky completing the panorama.

One hundred and eighty campers, ages 14 to 18, attend the summer art school. They come from all parts of the state and represent the social, ethnic and economic diversity of Oklahoma. The Institute was planned to provide talented Oklahoma students an opportunity for in-depth study in their fields and a chance to work closely with professional artists. The summer experience is designed to encourage young Oklahomans to pursue their talent by bringing them together with other students of similar interests and to acquaint them with the rigorous discipline required for excellence in any profession.

The curriculum includes ballet, modern dance, painting, silkscreening, acting, mime, orchestra, photography and poetry. A cornerstone of the program is a superb and thoroughly professional artist faculty.

The Institute is a summer camp, with the mosquitos, bunk

beds, recreational opportunities and comaraderie that this implies. But the bikers, swimmers and volleyball teams are always preoccupied with tomorrow: the next rehearsal, the new ballet step, or just the right color merge for the silk screen.

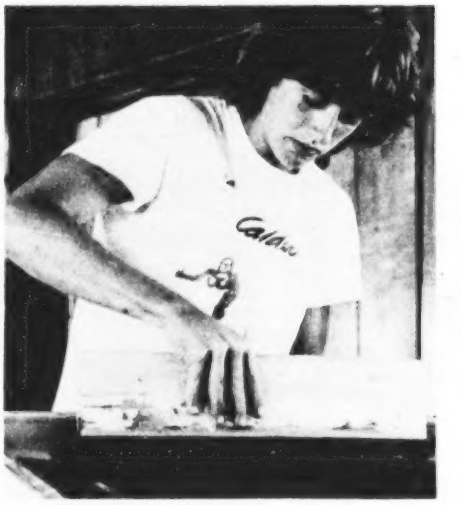
What is the criteria for acceptance to the Oklahoma Summer Arts Institute? "I either had to audition or send in tapes of my playing," explained an orchestra student. "And everybody has to have recommendations from their teacher. But I really wanted to go and I figured I had as much chance as everyone else. And being there was great. I played in the orchestra next to my teacher who is a musician with the Oklahoma Symphony. Every day I took lessons from him, practiced with my trombone section, and rehearsed with the full orchestra. I learned very quickly working that way. Our concerts for the public were really good. Of course, we spent hours and hours preparing, but Judith Somogi, the conductor, could really get the music out of you. Oh, our orchestra couldn't approach her pros at the New York City Opera, but I think she thought we were really ok. She was sure hard to please, but super, just what I needed."

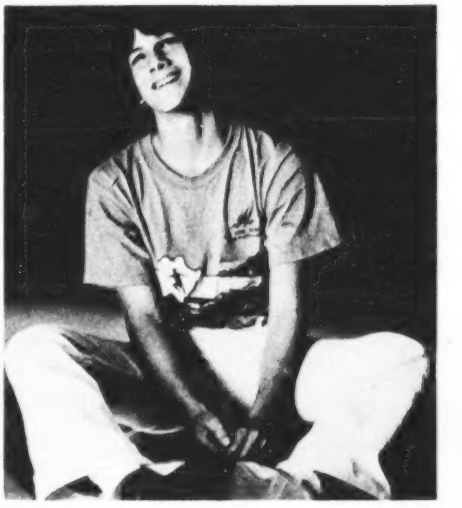
Many students who cannot afford tuition attend the Institute on scholarships made available by individuals, businesses and organizations from their local communities. Sponsors of the Institute include the Oklahoma State Department of Education, the Oklahoma Arts and Humanities Council and the Department of Tourism and Recreation, agencies which realize the potential of such a program for the state. Businesses and foundations such as Phillips Petroleum, Cities Service, Dayton Hudson/John A. Brown Company, the Noble Foundation and the Kerr Foundation also lend major support.

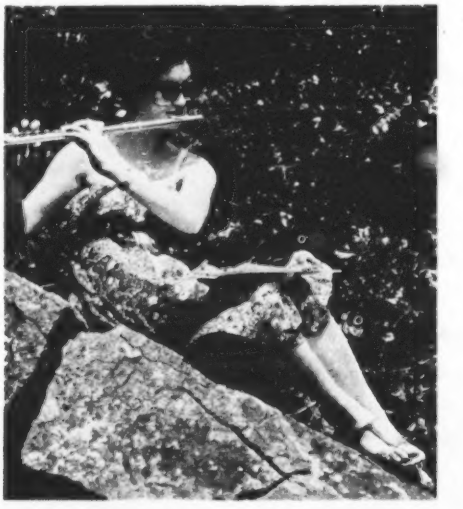
For Oklahoma's talented young students, Quartz Mountain is a place where the students learn that dreams coupled with plain, hard work just might come true.

Yvonne Chouteau, one of Oklahoma's great ballerinas, concurs: "All of us remember that special person who, when we were young, encouraged us and nourished our ambitions. At Quartz Mountain I saw some very special people, students and faculty alike. The Oklahoma Summer Arts Institute is important not only for our young people but for all of us who care about Oklahoma."*

Memories 1977 The Oklahoma Summer Arts Institute, Mary Frates, editor, published by the Oklahoma Summer Arts Institute, 1977.







Don't Start Without Me

by Charles Mohr

*"As we look forward to new and better arts education programs, we are faced with a basic concern; that is, how to deal with the special needs of the special child. In the past, we have shunted them into forced isolation, either through positive action or by erecting unconscious barriers to their normal function in society. A national conscience has been awakened, and we now realize that all persons have essentially the same needs. With this realization, we are turning towards normalization and are making an effort to bring handicapped citizens back into the mainstream of society. To do so, we must assess the best methods of approaching the normalization process."**

Few would deny that a step to normalization for a handicapped individual is the acquisition of survival skills. We must, however, look beyond the traditional methods of approaching these skills. The use of the arts as a teaching tool has long been recognized as a viable and effective way, not only of teaching special skills but also of reaching youngsters who have otherwise been unteachable. In addition to providing an opportunity for development of creative abilities, the arts provide a means for the handicapped individual to independently develop and evaluate manipulative skills.

Another step to normalization is the recognition of artistic talents inherent in many handicapped individuals. A powerful statement of recognition of artistic ability in handicapped people was made by the Congress in Senate and House hearings on the Education for All Handicapped Children Act. Excerpts from Senate Report No. 94-168 read:

"Handicapped individuals have a normal probability of being creative and talented . . . Creative groups have demonstrated that deaf individuals have the ability to compete in the world of performing arts . . . Blind performers have demonstrated success in the musical world . . . Physically handicapped people have often developed unusual and creative talents in graphic arts."

Although there is sufficient evidence that the arts are a powerful tool for the educational growth of handicapped individuals, there remain about 50,000 students in Oklahoma schools who, because of their handicaps, are frequently a forgotten segment in arts programming.

Mike is 14 years old. He sits quietly and does not respond to the other children. His eyes are cast downward as he is encouraged to participate in class activities. A visiting musician carefully removes a guitar from its case and Mike shows immediate interest. He reaches for the instrument and begins to accompany the other emotionally/physically handicapped (EMH) children as they sing a series of Elvis Presley songs.

Karren is a hydrocephalic and has her hands tightly clasped to

Charles Mohr is the Music Specialist for the Arts in Education Program of the State Department of Education.

* "Arts Programs for the Handicapped; A New Direction in the USA." Jack Kukuk, Assistant Director, Alliance for Arts Education.

her ears as the other trainable students eagerly and loudly sing. The guest artist removes a song flute from his pocket and improvises a soft haunting tune. Karren smiles, begins to relax and listens intently.

Aaron loves people. His high pitched voice is not always pleasant and he interrupts often. His attention span is short and his retention is low. A visiting theater artist invites Aaron to assume the role of Circus Ringmaster in a creative drama experience. His voice is commanding and the artist gently guides Aaron to share the spotlight with the lion tamer and a variety of other circus acts. His antics show focused attention and there are signs of creative decision making.

Richard's low I.Q. and physical handicaps require the attention of a special teacher. The entire student body is his school gathers each morning for "Early Fun and Facts." He participates enthusiastically and sings by memory a rather extensive repertoire of songs. During a recent snow storm, buses were delayed and children were arriving at school later than usual. As the principal left her office to celebrate "Early Fun and Facts," she heard Richard's high pitched voice sounding from a distant hallway, "Don't start without me!"

In Oklahoma the initiation of Arts in Education programs has not started without careful attention focused on the needs of special children. To insure this inclusion, a task force was appointed to develop a state plan for Arts for the Handicapped that will dovetail into, and become a part of, the Oklahoma Plan for Arts in Education. Representatives of the task force include parent groups, associations of all disabled citizens, a variety of state agencies affecting special children, and the cooperative leadership of the Arts in Education staff and the Special Education Section of the State Department of Education.

A variety of in-service workshops were conducted statewide this past year with teams of people from school districts who expressed interest in the Arts for the Handicapped movement. The workshops were made possible through financial assistance from Comprehensive Oklahoma Manpower Planning for Exceptional Learners (COMPEL). Plans are currently under way to provide in-service training and other services to schools and communities as we seek to identify ways in which all agencies may work together to insure arts experiences for handicapped individuals.

As a beginning point, we must alter our own perceptions of those who are called "handicapped." As Jean Kennedy Smith stated in a recent address:

> *"We must recognize that blindness may veil brilliance, deafness may shroud intellect, dumbness may conceal genius, retardation may shadow talent, and that all these so-called handicaps, and others, may hide the reality of beauty in the lives of persons who have lessons to teach us; gifts to share with us; courage to inspire us."**

It is our hope in Oklahoma that all of the Richards who shout, "Don't start without me," will ultimately have arts programs providing special experiences which will meet their special needs.

"In our school we have some special children and it's amazing to see what our arts program is doing for them.

"Every morning we come together as a school. We do the pledge, sing our songs, and anyone who has a little talent shares it with us then. For the most part we hear a lot of "Mary Had a Little Lamb" at the piano. But one morning an incredible thing happened. A little girl offered to play her own composition for us. It was very very beautiful; it gives me chills to think about it. There's no doubt that the child is talented. I wonder if she will be a musician, a composer, even a conductor? I like to think that in some way our school is helping her.

"I have also found the arts to be particularly valuable in working with handicapped children. I often think of one little boy who is handicapped, and we have a few in our school. One morning the bus was late pulling in and he was running down the hall as fast as he could, with his hair flying in the air; and I said, 'Wait, wait, where are you going?' He was yelling, 'Wait for me, I hear my music, I hear my music!' He was literally running to the Early Morning Fun and Facts because he heard the music, and he knew something was going on. And, most importantly, he was just beaming from ear to ear.

"So you know, if the arts can inspire a gifted child to compose her own song or help the handicapped child enjoy someone else's, that's important."

Joan Wernersbach, Principal
Russell Dougherty Elementary School
Edmond, Oklahoma

* Jean Kennedy Smith; Welcome Address, National Committee for Arts for the Handicapped Mini-Conference for Arts & Education Leaders, May 27, 1977.

THE
ARTS
IN
EDUCATION

A National Movement

All The Arts For All The Children: A Basic Issue

by Kathryn Bloom

Most of us who have strong commitments to the arts, either as professionals or because of personal interests, or as parents of talented children, are aware that art and music programs in the schools are facing a crisis situation. The financial problems presently confronting school systems are so severe that music and art programs are being eliminated in large numbers of schools nationally. It is abundantly clear that school districts simply do not have funds to support programs that are considered "special," or peripheral, to the main goals of education.

At the same time another development has been taking place and gaining increased momentum. More and more frequently, we hear that "the arts are an essential ingredient in the education of every child." I would like to discuss some of the more important implications of this concept which we refer to as the arts in education, and describe the personal beliefs I hold regarding the arts.

First, I believe the arts provide a medium for personal expression, a deep need experienced by children and adults alike. Children's involvement in the arts can be a strong motivating force for improved communication through speaking and writing as well as through drawing and singing.

Second, the arts are a universal human phenomenon and means of communication. Involvement in them, both as participant and observor, can promote a deeper understanding and acceptance of the similarities and differences among races, religions and cultural traditions.

Third, the arts involve the elements of sound, movement, color, mass, energy, space, line, shape and language. These elements, singly or in combination, are common to the concepts underlying many subjects in the school curriculum. For example, exploring solutions to problems in mathematics and science through the arts can increase the understanding of the process and the value of both.

Fourth, the arts are useful tools for every day living. An understanding of the arts provides people with a broader range of choices about the environment in which they live, the life-style they develop and the way they spend their leisure time.

The conviction that the arts provide for personal expression and can be powerful motivating forces, that they promote greater mutual understanding among people of different backgrounds, that they have logical and useful connections with the teaching of other subjects, and that they broaden the range of choices available to people as to how they will live their lives, is not new. The fact is, however, that it has taken some time to learn how these ideas can affect all children.

When one is considering ways to develop an arts in education program several ideas come to mind. You might think of writing a proposal and getting a grant for in-service training in the arts for all fourth and fifth grade classroom teachers. Or perhaps the local art museum might be encouraged to expand its educational

Kathryn Bloom is Director, Arts in Education Program, the JDR 3rd Fund. She is a former director of the Arts and Humanities Staff of the U.S. Office of Education. The above excerpt is from a speech delivered to the Oklahoma Education Association, Oklahoma City, 1977.

program for the two schools in its vicinity. Such ideas certainly have value but, again, for only a limited number of students. If substantial numbers of students are to be affected, it is essential to have an organized, systematic approach which has the strong commitment and *active* support of the chief decision-makers in a school system.

In the development of arts in education programs, it is recognized from the beginning that "more of the same" — adding more specialists, more equipment and supplies, and more opportunities for cultural enrichment — is not an answer. Rather, it is necessary to initiate a wider variety of teaching approaches that enable all students to learn in ways that enhance their own personal understanding and enjoyment of the arts.

One of the most effective approaches grows out of the awareness that the arts are not created, nor do they exist, in a vacuum. They are part and parcel of society and life. Therefore, they do not need to be taught in isolation. Building on relationships which exist between science or history or reading and one or more of the arts can expand and strengthen learning in all these subjects. Interdisciplinary teaching is not a new idea and it can be found in most school systems. In fact, it is a hidden curriculum for the arts in many schools. However, it usually happens almost by accident and in isolated situations as the result of personal interests and initiatives of individual teachers or principals. When this approach is consciously built upon and used systematically in all the elementary schools in a district, important changes can be observed almost immediately.

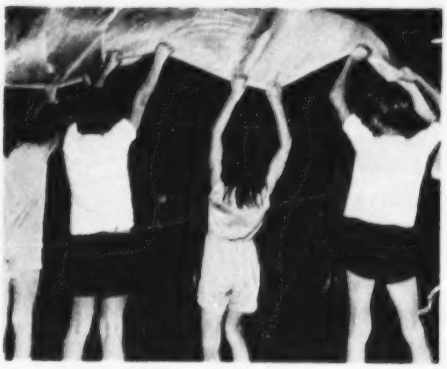
A second approach used in arts in education projects in school districts is the provision of continuing support for existing music and art programs, and the gradual addition of learning opportunities in other art forms such as theater, dance, environmental design, filmmaking, photography and the literary arts.

Providing more intensive support for the arts for their own sake may appear paradoxical, considering the peripheral role of traditional arts programs in most schools. However, as comprehensive programs demonstrate ways in which the arts contribute significantly to every child's education, attitudes of school board members and administrators change and the arts begin to be viewed as legitimate subjects of study for their own intrinsic sake.

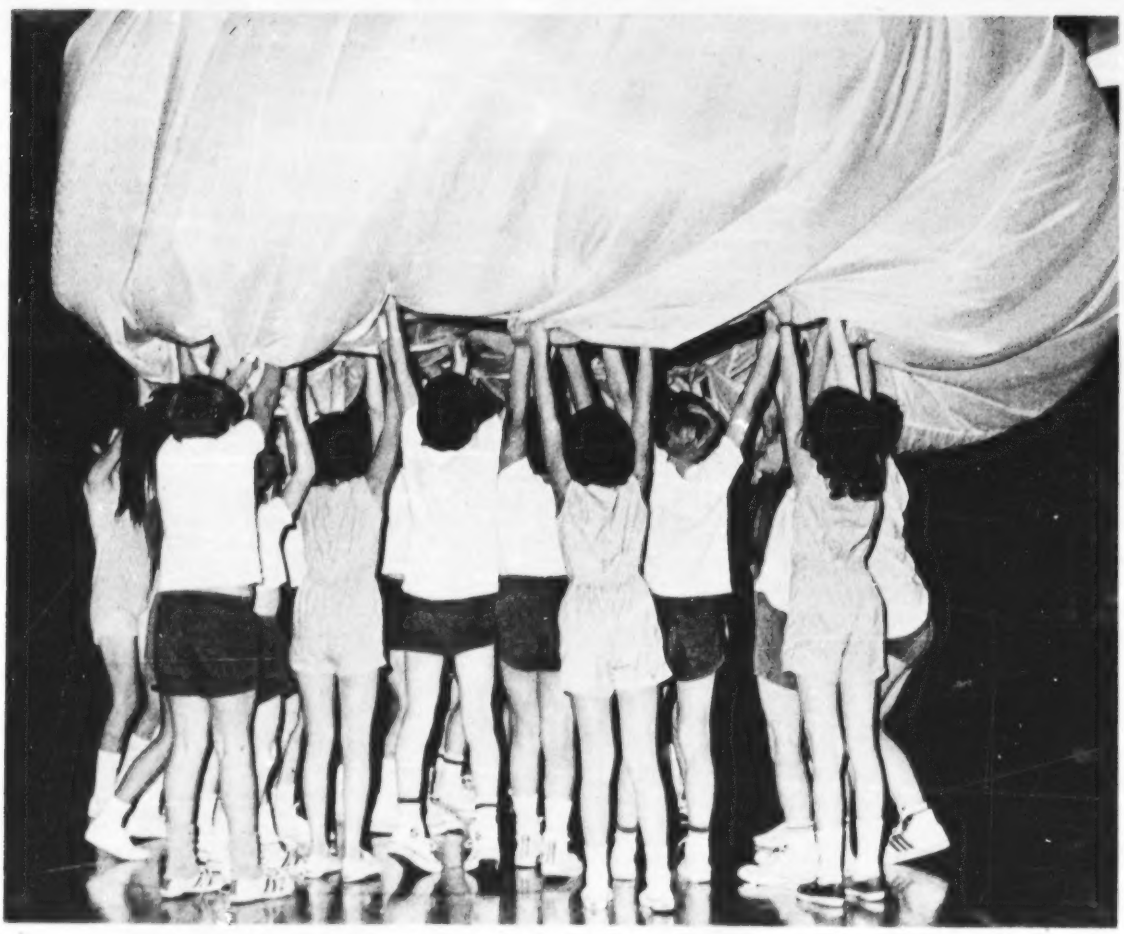
The third approach is to draw fully on community resources in the arts — artists and arts organizations such as music, theater and dance groups, museums and art centers — as part of the total education program. The services which can be provided through these community resources are not used as "cultural enrichment" or entertainment. The artists and representatives of arts organizations work closely and collaboratively with school administrators and teachers in order that the services provided will be related functionally to the broader educational program of the school system, and will be appropriate to the interests and needs of all children, not just the talented.

A fourth characteristic which is emerging in arts in education programs involves special programs for students with special needs — the handicapped, the talented, the gifted.

As comprehensive arts in education programs have continued to develop over a period of years it has become clear that, given an acceptable rationale and a plan which provides for orderly change in the educational program, parents, boards of education and school administrators will continue to endorse, support, and strengthen arts in education programs. This is demonstrated explicitly by the fact that these programs are



considered equal in importance to other subjects of study such as language arts, mathematics and science. School administrators and teachers discover that as children become involved in the arts as part of the total pattern of classroom teaching, attitudes and motivation toward other subjects of study may improve. School systems that have maintained arts in education programs over a period of years are consistent in their opinion that achievement levels do not fall but, in fact, may rise. Most significantly, major operating costs are provided from school district budgets rather than relying on "outside" funds. The arts actually do become tools for living; young people do make a broader range of choices about the environment in which they live, the life-style they develop and the way they spend their leisure time.



Strategies Of Educational Change

by John I. Goodlad

We all have a strong desire to try to improve education in the U.S. and, in fact, turn it around. We have millions of children in school right now and millions more in years to come. If there is anything our schools need at this point in time, it is not another indictment but some direction as to how we might make schools dynamic, responsive places.

The problem is that changing education is changing people, and facing up to that means that trying to change education is a long, difficult process. Not all people are ready to change or want to change. Change is a very lonely thing. Those who do begin to change are vulnerable to a great deal of criticism.

Reasonable expectations must be formulated. For one thing, a school should have a fairly clear notion of where it is going, what it is trying to do, what its priorities are. Second, schools should engage in some sort of pre- and post-evaluation. Third, this is the golden age of instructional materials; a large variety should be in use in the classrooms. Fourth, everyone talks about individualizing instruction and has been for a long time; there ought to be a lot of this going on. Fifth, there ought to be some inquiry going on. Sixth, youngsters should be working in clusters on problems they themselves evolved using a variety of techniques. And so on.

The first key unit of educational change is the individual school — the individual school with its principal, teachers, parents, children, community. When the people of the U.S. think about education, they do not think of it the way some of us do. They think about *their* school, their teachers and principals, and their children. The school district is a larger social system and communication network that has a great deal of potential for stimulation and encouragement, but it is not the best unit for bringing about education change, because the teacher finds himself or herself impotent in the face of school-wide problems.

Second, teachers and principals often do not know as a faculty how to dialogue together on their problems in a serious way. It is a very complex and difficult skill to learn — how to engage in dialogue with your peers openly and seriously, to make tentative decisions with the faculty, and to take action on the basis of those decisions. How do you get consensus; how do you get agreement? What if you don't have consensus? We assume in our education courses and our administration courses that somehow or other administrators just go out and do that. I think it is an extraordinarily difficult thing.

Somehow or other — and I am not prepared to give any magic formula — The task in bringing about any change is to create a setting within which the teachers as a total staff will begin to talk about the real problems they have. That might start in the morning before school begins, but it will probably require some rearrangement to give them extra time. Someone is going to have to look over the scene and say, "What can we do to make it possible for the school faculty to get some time together as a faculty to work on their problems?"

John L. Goodlad is Dean of the Graduate School of Education, University of California, Los Angeles. *The above is excerpted from his transcribed speech, "Strategies of Educational Change" reprinted by permission from* ***The Eight Day Week: Final Report on the Institute in Aesthetic Education for Administrators, Stanley S. Madeja, Bernard S. Rosenblatt and Sherry Graziano, CEMREL, INC., St. Louis, Missouri, 1974.***

One solution we worked out — and I do not want to give a formula or a panacea — was to have school for six weeks, then a week of planning; school for six weeks, and a week of planning; etc. We sat down with the parents the year before, talked with them about why this was necessary, and the problems it would create for them, and also about the kinds of things they might be able to do during that week's time. We began to open up the school a little bit and take advantage of the arts in the community, for example, and other community opportunities.

We need to get the staff turned toward its own problems. Therefore, we need to see that the most legitimate in-service education we can promote is for the school staff to work on its problems in its school. I do not care how that is done, but if that is made to be the expected norm, the kind of thing the administration approves of, it will happen. People look for reward systems and act to meet what they perceive to be the expectations. The next thing that happens is that the staff needs problem-solving techniques. One answer might be a pedagogical service station offering instruction in problem-solving skills. These service stations would exist throughout the district so long as the demand exists for the skills to be taught.

There also needs to be some center point where all schools come together and which radiates out services to them, such as communications, some materials, backup support, and encouragement. At first, too, this hub can provide the prestige needed to get the whole concept off the ground. The hub also provides help when it is needed. Principals know that if they ever want to call in about anything, there are people around who would be glad to listen to them.

What is important is that the schools themselves take over the hub. Put out a newsletter. When things begin to happen in schools they want to tell other people. Why doesn't each school have a reporter? A classified ad section, with items such as, "Having a ball individualizing instruction through redistribution of materials in our schools. Did away with a classroom and put in materials center to serve six classes. Interested? telephone 555-7548." Another ad might read, "Having a terrible time team teaching; don't know what we are doing. Need help, telephone 555-3384." The hub office would provide the communication center through which a group of people could be brought together.

The hub also becomes important as a source of materials. It could be an exchange resource for materials in aesthetic education. What other groups of people are doing could be put through the hub and disseminated back to the schools. It could prepare annotated bibliographies. Educators are swamped with things to read, so annotations to guide them are extremely useful. It can provide schools, at their expense, with a micrography system of things that are of interest to them. They could read it in their own schools without coming into the center. This kind of a service hub is very important to the change process.

Teachers are hungry to visit the other schools and to have the other teachers "teach" them. Teacher education pre-service programs must move out into the schools. After all, the other teacher has "been there" and that can appear so much more relevant and powerful than the university professor in the ivory tower. Related to this concept is the idea of the service station that I referred to earlier, staffed by teachers for short periods of time before returning to their schools again. In effect, teachers get involved in teaching other teachers, which gives them enormous prestige, enormous feelings of worth, which are translated

back into their own schools.

There are implications here for teacher education. When I meet with educators in the field, they say, "When are you people going to produce teachers who are going to bring about these changes in the schools?" And my response has to be, "We can't train teachers to bring about these changes until they get a chance to be trained in schools that are bringing about the changes." The hub staff moves into the schools, too, with the pre-service people and staff of the teacher education program. The school staffs participate also.

It is important to help schools become responsive to at least two things: to their own problems, their own needs, and their own desire to change; and to the resources that are available in the world to help them. I am not maintaining for one moment that individual schools have within their own walls all the resources they need to bring about educational change. That would be a terrible misinterpretation. But I think they want new materials, want to change their organizational pattern, want to bring about other changes.

The core of much of what we are talking about is how to get as many people as possible within the single school environment doing for themselves. We must turn the whole educational support system around so it helps that faculty with its students, with its community, with its surrounding resources to do the best job it can for the future. That single school must be the focal point. We cannot continue to think up district-wide projects in the central office to be done unto other people.

Some of you will recall the Magic Feather from Walt Disney's *Dumbo*. You will recall a little elephant who had enormous ears, but because he differed so much from all the others, he was often criticized. A mouse recognized the potential in the ears and said, "You know, Dumbo, with those great ears you can fly. Here is a magic feather to help you." You will recall, Dumbo flapped his ears and flew, proudly carrying the feather. Then one day while he was flapping through the air, he forgot and dropped the feather. As he screamed in fear, the mouse said, "Dumbo, you don't need the feather. You can fly by yourself!"

Lets Get Started
A Way to Begin

APPENDIX

Let's Get Started . . . .

You have read this publication and determined you are interested in exploring the possibility of the arts in education program in your school. Where do you go from here?

This is a program that:

a) provides arts experiences of all kinds;
b) is for all the students in a school;
c) works through the classes of all the teachers;
d) uses community artists and groups as resources;
e) engages in planning through an Arts Planning Team;
f) provides opportunities for teachers to increase their own skills in various areas;
g) provides for school staffs to share ideas among themselves and with other school staffs;
h) uses creative methods of evaluation and documentation to determine its impact on students;
i) develops curriculum for the art forms individually as they relate to the basic curriculum.

Now you need the support of others. Gather together strategic persons in your school community who are initiators and planners: the principal, the arts specialists, several classroom teachers, the special education teacher, a parent or other community representatives, and a student. Discuss the program as described in this publication and the Oklahoma Plan for Arts in Education.

The sequence of development for an arts in education program seems to be the following:

AWARENESS
ASSESSMENT
PLANNING
IMPLEMENTATION
EVALUATION

. . . .A WAY TO BEGIN

Using the following questions, lead your group in focusing on your school situation and where you need to begin the development of your arts in education program.

AWARENESS:

Has your principal been introduced to the arts in education concept?

Have your teachers been introduced to the arts in education concept?

Have they read the Oklahoma Plan for Arts in Education and this publication?

Have they had an in-service session on arts in education which helped their understanding?

Have your district level personnel been introduced to the arts in education concept?

ASSESSMENT:

Are your administrators and teachers committed to the development of an arts in education program?

Is there an indication of student need for arts experiences in their education?

Is your community receptive to the idea of arts in education?

What kinds of community arts resources are available in your area that are willing to work in your school?

PLANNING

Have you formed an Arts Planning Team representative of the various grade levels or curriculum areas in your school?

Are you developing a plan for arts in education in your school that defines objectives, both long-term and for this year?

Are all staff members involved in some level of the planning?

Are all staff members kept informed of the progress of the planning process?

Does the plan provide appropriate experiences for all students (handicapped, gifted and talented, etc.)?

Have you planned for in-service training workshops to assist teachers in their arts skills development and other areas?

Is there cooperative planning between the school and the community for use of community arts resources?

Have you planned to reach out to other schools in your area for mutual support and idea exchange?

IMPLEMENTATION:

Does your arts in education program reach every student in the school with a variety of experiences?

Are interested and gifted students getting in-depth arts experiences?

Are students with special needs involved in arts activities?

Are all teachers given the opportunity to share in the use of community arts resources?

Is your plan providing for the continual expansion of the program into other arts areas?

Does your program utilize available community arts resources in a variety of large and small group activities?

Does your program allow for the involvement of and input from parents or others in your school community area?

EVALUATION:

Are you documenting the "before" for comparison with the "after"?

Are you using multiple methods for documenting the program?

Are you collecting data that can be used to show the impact of the arts in education program?

Is the data related to the stated objectives of the program as found in your plan?

Is the data used to show if student change has occurred?

Are you looking at an increase or decline in basic skills test scores? Are these changes significant?

Does the combined data collected from your evaluation and documentation techniques reflect the impact of the program on students and teachers in the school?

"The 'Nuts and Bolts' of an Arts in Education Program" provides more detailed descriptions of the roles and functions of those persons and groups in a school who will be involved in the program. Once you begin implementation of your program, you may wish to use the "nuts and bolts" as suggested ways of working.

For assistance with any element of the program, contact the SDE Arts in Education program staff. Teachers, administrators and artists who are working in the program are also potential resources for those of you needing assistance. We are fortunate in having an experienced cadre of education and arts persons ready to share their skills and strategies with you and your school.

The task is now yours.

GLOSSARY

arts coordinator *— A school staff member with the responsibility of coordinating with the planning team the Arts in Education program for the school.*

arts products *— The results of artistic endeavor (e.g., painting, clay pot, dance or music performance, dramatic production).*

arts specialist(s) *— The person(s) on the school staff trained to teach an art form (e.g., music teacher, art teacher, drama teacher).*

networking and sharing *— A mutual effort on the part of schools involved in Arts in Education to plan, share and coordinate their efforts.*

planning team *— A committee of school and community people who have the responsibility of organizing and implementing the school's Arts in Education program.*

THE "NUTS AND BOLTS" OF AN ARTS IN EDUCATION PROGRAM

CONCERNING THE SCHOOL STAFF. . . .

The Faculty

— Actively incorporates the arts into daily classroom activities.

— Participates in workshops and sharing activities.

— Utilizes the services of visiting artists and resident artists in the classroom.

— Cooperates with evaluation activities.

— Documents classroom arts activities.

The Arts Specialists

— Provide skill development in one or more art forms.

— Participate on the planning team.

— Provide opportunities for students' special interests in the arts.

— Cooperatively plan arts experiences with classroom teachers.

— Serve as arts resources for classroom teachers.

— Provide opportunities for students to share arts products.

The Principal

— Is an active participant on the Arts in Education planning team.

— Attends and participates in networking and sharing sessions.

— Provides the facilities and resources appropriate to the Arts in Education program.

— Maintains an active dialogue and shares with other schools in the same district concerning Arts in Education.

— Keeps the district administration informed on activities related to Arts in Education.

— Encourages and facilitates planning activities.

The Arts Coordinator

— Meets on a regular basis with the planning team to assist in designing and planning the program.

— Serves as a resource to teachers in their classrooms.

— Serves as a liaison with the community by making contacts for community resources in the school or for visits away from the school by teachers and students.

— Works with classes of students on special projects or the development of arts skills.

— Provides for the presentation of teachers' workshops in the development of skills in a particular art form.

— Assists in the documentation of the Arts in Education program.

— Organizes and implements evaluation efforts for the Arts in Education program.

— Participates in meetings of in-service, sharing and evaluation with other arts coordinators.

CONCERNING THE SCHOOL MANAGEMENT. . . .

The Arts Planning Team

— Has a membership representing all facets of the school staff and community.

— Functions on a regular basis.

— Serves as a steering committee for arts activities in the school.

— Solicits input from all members of the school community.

— Engages in long-range planning.

— Disseminates the results of its deliberations and activities to all members of the school staff.

— Uses a prepared agenda for all meetings.

— Documents all meetings for sharing with total faculty.

The Use of Community Arts Resources

— Is managed with care to insure the highest quality arts experience.

— Includes an effort to insure a relationship between the resource experience and classroom curricular activities.

— Includes an effort to provide students with preparatory and follow-up activities related to the resource experience.

— Includes an effort to provide school faculty with opportunities for planning with the resource prior to the experience.

— Includes an effort at careful documentation.

The District Level Administration

— Maintains an awareness and active interest in the school's commitment and involvement with the Arts in Education program.

— Makes a monetary commitment to the school's program.

— Plans to continue its financial support of the school's program.

— Assists in the dissemination of the Arts in Education program to other schools in the district.

CONCERNING THE DISSEMINATION OF THE SCHOOL'S ARTS IN EDUCATION PROGRAM. . . .

Documentation

The school's documentation efforts include logs, card files, diaries, scrapbooks, photographs, sound recordings, video recordings, anecdotal records, teacher observations, written student and teacher responses, and are pursued on a regular basis.

Evaluation

The school's evaluation program includes efforts to assess faculty, student and community participation in the Arts in Education program and the effect of the program on participants.

Public Relations

The school's role in establishing a public relations program includes regular coverage in the media, the writing of articles pertinent to Arts in Education, and presentations in a public forum.

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